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THE ATHARVAVEDIC CIVILIZATION

Its Place in the Indo-Áryan Culture

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Prof. Dr. V. W. KARAMBELKAR

[A Cultural History of the Indo-Âryans from the Atharva Veda]

THE ATHARVAVEDIC CIVILIZATION

Its Place in the Indo-Âryan Culture

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FOREWORD

What now appears in a book form is Shri V. W. Karambelkar's thesis "The place of Atharva Vedic Civilization in the Indo-Aryan Culture" approved by the Nagpur University for the degree of Ph. D. This has been made possible by the scheme of the University Grants Commission to finance publication of approved research work by payment of grant-in-aid. Dr. Karambelkar's treatise gives the readers glimpses of the society of the Vedic age. It is hoped that the book will prove a valuable addition to the existing literature on the subject and help the promotion of studies in Ancient Indian Culture.

Nagpur:
10th March, 1959.

G. B. BADKAS,
Vice-Chancellor,
Nagpur University.

PREFACE

It is a modest effort to trace the cultural history of the ancient Âryans from the hymns and charms of the Atharva Veda. I have made a sincere effort to study the Atharva Veda along with the ritualistic texts attached to it. The material thus collected is presented for the scrutiny of the scholars. In the study of the Atharva Veda and the Kauśika Sûtra, I had to depend many a time on the studies by Prof. Bloomfield and others. I must acknowledge the debt of Prof. Bloomfield's "The Arharva Veda" (Grundriss Series), "Some Hymns of the Atharva Veda" (SBE XLII), "The Religion of the Veda" and the "Contributions" (in JAOS and AJP). I have also sought help from the translations of and the studies in the Atharva Veda by Whitney, Griffith and other scholars. In the case of works in German and French, to which I had no direct access, I had to request my teachers and friends for help. Wherever I have quoted from V. Henry, W. Caland, Hillebrandt, Bergaigne and Oldenberg, I have done so from the indirect testimony.

In course of writing I have taken care to refrain from hazarding any opinion on such vexed problems as the age of the Veda or the relation of magic and religion. For my subject, comparison between the three Vedas on the one hand and the Atharva Veda on the other was very essential. To do that conveniently I have taken recourse to add marginal notes. They are from the ancient literature except the Atharva Veda. The references from the Atharva Veda and the works attached to it are given in the body of the work. The marginal notes are meant to show common points between the Atharva Veda and the rest of the ancient literature.

The Chapter (I) on the Atharva Veda of the Saunakîyas is directly based on the "Atharva Veda" (Grundriss Series) by Prof. Bloomfield. For the history and description of the Paippalâda Saṁhitâ, I had to seek help from L. C. Barret's work in the Journal of the American Oriental Society. For

the Chapter on the ritual of the Atharva Veda I consulted Prof. Bloomfield (SBE XLII) and studied the Kauśika Sûtra. While collecting the material about the religion of the Vedic people, I found the "Vedic Mythology" by A. A. Macdonell and the "Religion and Philosophy of Veda" by A. B. Keith very helpful. Finally in tracing the common points between the Vedic and the Avestan civilizations, I have drawn much upon the "Indo-Iranian Religion" by S. K. Hodiwala (Bombay 1925).

In the Chapter on Ritual, the points of agreement between the charms of the Aharva Vteda and the practices of the Kauśika Sûtra are indicated by change in type. The Bibliography is included in Appendix (A).

This work was approved for Ph. D. by the Nagpur University in 1948.

Nagpur,
16–2–1959.

V. W. KARAMBELKAR.

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INTRODUCTION

The Atharva Veda is a very inviting work for the research students. Not only, as the Veda, does it deserve attention but also its study is essential for a full understanding of the Indo-Âryan culture.

But the Atharva Veda has always been looked upon with a suspicious eye. Even from the Vedic period the Âryan mind took a very long time to think of the Atharvan as a Veda proper. Being a Saṁhitā, entirely of a different nature and breathing a different spirit, the AV could not readily secure the regard of the orthodox Âryans. In ancient times the popular mind was obsessed with the ideas about sacrifice and the AV is not the Veda where much sacrificial material can be available. The AV unlike the other three Vedas is essentially the Veda of spells, charms and incantations. It promised to fulfil all worldly desires of human mind. And this worldly nature of the AV was sufficient to cause suspicions in the minds of the ancient people. The Brāhmaṇas, the Śrauta, Gṛhya and Dharma Sûtras and the Epics have all given recognition to the AV with a wavering mind. This hesitation of the ancient people on the question of the canonicity of the AV is clearly reflected in the Indo-Âryan literature. The main themes of the AV—magic and medicine, though useful, could not be easily reconciled with the sacerdotal themes of the other three Vedas.

Owing to such suspicious tendencies of the Indo-Âryan literature, some modern scholars are also led to think of the AV as a literary collection of barbaric culture or as some foreign document interpolated in the homogeneous literature of the ancient Âryans. Thus R. D. Banerji says, "The AV is a repository of the magical charms and incantations which were used by the Indo-Âryan people before they became civilized by contact with the Dravidians and which in a later stage of culture they were ashamed to recognize as a

part of their holy ritual[1]". Ridgeway insists that the AV is a record of the aboriginal religion as opposed to that of the Âryans[2]. B. G. Tilak says, "M. Lenormant has justly observed[3] that while the Âryans worshipped the good and beneficent deities in nature, the Mongolians (to which race the Chaldeans belonged) always tried to propitiate the malevolent spirits; and hence while sacrifice formed the main feature of the Vedic religion, magic and sorcery was the main characteristic of the religion of the ancient Chaldeans. This shrewd generalization of the French savant at once enables to lay our hand upon the AV if we wish to find any parallels to the Chaldean magic formulæ in the Vedic literature. The Vedic religion is very often called the Trayî Dharma. The AV finds no place amongst three Vedas and there is an old tradition that in the point of importance and authority the AV does not stand on par with the RV, YV and SV".[4]

Such remarks by different scholars coupled with the efforts to trace Semitic influence in the AV are sure to make this Veda an object of suspicion. Semitic influence on Vedic magic is suggested by Victor Henry.[5] Particularly the systems of Nakṣatras as referred to in the AV Saṁhitâ is thought to be of foreign importation, especially Babylonian, though evidence on the point is almost nil.[6] The words like Tiâmat (Taimâta), Urugûlâ etc. are found mentioned in the AV and their Sumerian origin is not to be questioned.[7]

If in this manner foreign influence is traced in the AV Saṁhitâ, an enquiry into its civilization becomes a necessity.

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1 R. D. Banerji, "Prehistoric Ancient and Hindu India". P. 41.

2 Ridgeway, "Dramas and Dramatic Dances of Non-Europeans Races" P. 122.

3 "Chaldean Magic" (English Translation). pp. 145 ff, 179, 319.

4 The Bhandarkar Commemoration Volume, pp. 37 ff.

5 "La Magic dans L'Inde antique", pp. 93, 184.

6 Whitney, "Oriental and Linguistic Studies" II, p. 341 ff.

7 As regards the efforts to trace the Babylonian legend of flood in the AV (XIX. 39. 8) nothing need be said as Whitney has already denied it (p. 961). Also, see, Buhler's attempt (Indian Studies III).

Such an enquiry should give in full all the points of Atharvan civilization and at the same time, should point out where it agrees with the main current of the Indo-Âryan culture. The points of disagreement will then be automatically noted.

Fortunately almost all the Western scholars, except a very few, have treated the AV as a product of the Indo-Âryan culture. But taking into consideration certain marked differences, they have divided the Vedic literature into two parts — the Trayî and the Atharvan. They call the literature of the Trayî as hieratic or priestly literature and the Atharvan as popular ; [8] and they further emphasize the importance of the Atharvan as an invaluable source of popular beliefs and the record of the private life of the Vedic people. [9] Such a division of the Vedic literature is obviously to justify the differences between the Trayî and the Atharvan. Further in the occidental view, the present AV Saṁhitâ in which are embedded the popular beliefs of the Vedic times, has not been handed down to us in an uninfluenced form but has been completely Brahminized and all the popular beliefs are given the priestly colouring.

There is also no difference of opinion among the scholars on the question of the age of the AV. All have unanimously and unambiguously stated that " popular magic poetry of the AV is very ancient, some of the charms being older than some prayers of the RV., though the signs of its very old age have been partly lost by their popular character and on account of their constant redactions by the priestly hand. [10]

Much capital is made out of the condemnation of the Atharvan magic by the Law-books, [11] for some of the Atharva-

8 Bloomfield, "The Atharva Veda" (Grundriss Series) pp. 46-ff. and JAOS XXI (Second Half) pp. 42-49.
For "Popular and Hieratic Religion" see. Keith. "Religion and Philosophy of Veda" HOS XXXI. pp. 55-57.

9 Bloomfield. "The Atharva Veda" (Grundriss Series) pp. 5-6.

10 Winternitz, "A History of Indian Literature", pp. 122-127.

11 Manu Smṛ. IX. 258, 290 ; Viṣṇu Smṛ. 54, 55.

vedic curses fall within the province of unholy magic. But even these very Law-books have recommended the use of Atharvan incantations for a Brahmin against his enemies.[12] In this connection it should be noted that all magic is the precursor of religion among all the peoples of the world. As the idea of religion advances more and more the priests try to replace magic by religion. But originally priests and magicians were the same. Essentially there is no difference between cult and magic. But a time comes when religion and witchcraft try to separate. The same thing happened in the Indo-Âryan religion also. The three Saṁhitâs were formed for the benefit of the Âryan religion of sacrifice and the magic formulae were collected together in a separate Saṁhitâ. Even after such bifurcation, the Vedic priest could not wash his hands clearly of magic. The sacerdotal religion of the three Vedas, too, is pervaded with magic, and almost all the Gṛhya rites of the Âryans are simply magic performances.

Then comes the question of the position of the Atharvan civilization in the Indo-Âryan culture. In this connection, the term 'civilization' is treated in a narrower sense. Civilization is the institutional and technical apparatus of life. It is subject to constant changes through obsolescence and replacement. It is in itself a condition of advanced culture. It may become a substitute for culture or even enemy to it. Culture unlike civilization is a broader concept. It is sustained by the intrinsic spirit of a people. It can not be borrowed by one people from the other. Civilization is a gift; culture is a realization. Culture rises and falls as it is transmitted from generation to generation. In a wider sense it is continuous. Culture always changes but it is one through the ages, even as the human form is one. The essential progress of men is made clearer by the distinction of external civilization and inner culture.[13]

Thus then it is necessary to define Indo-Âryan culture with a view to know how far the Atharvan civilization agrees

12 Manu Smṛ. XI. 33.

13 MacIver, "Community—A Social Study", pp. 179-80; 201-2; and Appendix C.

with it and how much of it is in disagreement. Following is the broad trend of the Indo-Âryan culture in the light of which the Atharvan civilization can be verified.

In its broad view, the Vedic culture does not essentially differ from the Vedic religion. The three Saṁhitâs are liturgical in character compiled for the convenience of the institution of Vedic sacrifice. This being the position, the worldly things get only a very small place in the three Saṁhitâs. As a matter of fact, the picture of the Vedic civilization is to be completed with the help of the Atharva Veda. It is a true and reliable record of the beliefs, customs, manners, and everything about the private life of a Vedic Ârya. But to facilitate the comparison a broad line of the Vedic religion together with the scanty references to the cultural aspects of life are mentioned below. They will help in ascertaining the points of agreement and disagreement between the Trayî and the Atharva Veda.

The religion of the Veda as a whole[14] is concerned with the worship of gods largely representing personifications of the powers of nature. The propitiation of demoniac beings comes only to a limited extent within its sphere. The Vedic hymns contain a large mythological element. These hymns are mainly invocations of gods meant to accompany the oblations of Soma and the fire-sacrifice of melted butter. Polytheism with a tinge of Pantheism is the pronounced faith. The Sâma Veda and the Yajur Veda are exclusively composed for sacrifice. The Yajus formulas, largely in prose not being directly addressed to gods, are practically of magical type. The Brâhmaṇas are prose works dealing with the Vedic ritual which system of ritual is very complex and in detail. The Upaniṣads form a part of the Brâhmaṇas but represent a pantheistic religion completely dominated by the doctrine of transmigration. The aim of this religion is the true knowledge which will bring about the release of the spirit from the cycle of births and deaths. The Vedic religion had its set ideas about cosmology, theosophy, origin of man and gods. The Vedic gods were not only the

14 A. A. Macdonell, "Vedic Religion" in Encyclopaedia of Religion and Ethics, Vol. XII, pp. 601-618.

powers of nature but the ancient heroes like Atharvan and others, the animals like Târkṣya, Paidva and others, inanimate objects like mountains, plants, implements of sacrifice etc. were deified. The Vedic demons too, have their share in the Vedic mythology. The cult of the Vedic Âryans consisted of winning the favour of gods who are benevolent by nature; warding off the hostility of demons who are malevolent by nature and the worship of the ancestors. The worship of the gods was either by word or act. Vedic prayer is entirely of the ritual type. It is intended to accompany some ceremony. These hymns aim at securing the goodwill of the gods. This goodwill, when secured, was expected to bring to the worshipper worldly blessings and promise of happiness in the other world. Vedic sacrifice is essentially supplicatory and expiatory. Generally, the Vedic sacrifice was based on the use of sacrificial fire. The sacrificial fires were three and the sacrificial activity involved the presence of many priests. The Vedic cult consisted of regularly recurrent or of occasional sacrifices. The Soma sacrifice was the most prominent. The family rites consisted of Saṁskâras like Upanayana, Vivâha etc. The rites relating to the public life were the consecration of a king, the Râjasûya, Vâjapeya, Aśvamedha etc. The Vedic customs of the disposal of the dead and the primitive ideas about heaven and earth are also recorded in the Veda.[15]

15 The references pertaining to the private life of the Âryans and found in the three Vedas are mentioned in the marginal notes in the following chapters.

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CHAPTER I

" THE ATHARVA VEDA OF THE S'AUNAKÎYAS "

(Names, Schools of the AV., theory of hieratic and popular hymns, redactions, relation with other Saṁhitâs, external and internal arrangements, metres and prose, contents — Bhaiṣajjyâni, Âbhichârikâṇi, Strîkarmâṇi, Sâmmanasyâni, Râjakarmâṇi, Pauṣṭikâni, Prâyaśchittâni, imprecations in the interest of Brahmans, cosmogonic and theosophic hymns, ritualistic hymns, individual themes, Kuntâpa hymns, Book XX).

Names :—All the Mss. of the AVS' mention Atharvâṅgirasaḥ as the name of this Veda and it is mentioned in the text also (X. 7.20). This name is seen to be in vogue in all the varieties of the ancient literature such as the Sûtras, Smṛtis, the Epics etc.[1] The members of the compound Atharvâṅgirasaḥ are frequently separated but they are always in more or less close vicinity. This shows that the Atharvan part was distinguished[2] from the Âṅgirasa part which formed together the Atharva Veda Saṁhitâ. The Atharvan part of the AV. is S'ânta, Pauṣṭika and Bheṣaja (XI.6.14) while the Âṅgirasa part is Yâtu,[3] Abhichâra and Ghora. This internal division of the Veda is recognized by the non-Atharvaṇic texts also.[4] The Atharva Pariśiṣṭas too (46.9 and 10) refer to these two component parts of the AV.

(1) Bau. Dh. III.5.9.14. Manu. XI.33; Yâjñ. I.312; Mahâ Bh. III.305.20, VIII.40.33.

(2) GB. I.2.21, I.5.10, I.2.24, I.3.3, I.1.5.8, I.3.4; Vaj. Sût. 5.10.

(3) Yâtu in the S'ata. Brâh. X.5.2.20.

(4) S'ata. Brâh. XIII. 4.3.3 ; Âś. S'r. X.7.1 ff. ; Sâṁ Sr. XVI.2 9 ff. ; Pañ. Brâh. XII.9.10, XVI.10.10.

The name Bhṛgvaṅgirasaḥ appears in the Atharvaṇic texts and it seems to be quite a favourite with them. Most probably, it is to magnify the importance of the sage Bhṛgu (GB. I.3.3; I.2.22).

The name Brahma Veda also belongs to the Atharvaṇic ritual texts. It is mainly to be found in the GB., Vai. Sût, and the Atharva Pariśiṣṭas.(1) But the Atharvaṇic Upaniṣads are silent about it. The name Brahma Veda seems to be a late one as it does not mean "the Veda of the Charms and Incantations" but rather "the Veda of the Brahmâ".

(1) GB. I.3.22, II.2.6, II.16.9, V 15.19; Vai. Sût. I.1.

Kṣatra is also, perhaps, the name of the AV.(2) This and the other names of the AV as Bheṣaja, Yâtu etc. are simply partial descriptions of the Veda. Atharvâṅgirasaḥ was the most original title of this Veda, with every probability, for it, not only, includes the names of the two ancient mythical sages but also represents their very characteristic representations and contributions.[1] In a later period the name Bhṛgu replaced the name Atharvan

(2) Sata. Brâh. XIV.8.14.1–4 = Bṛh. Up. V.13.1–4.

1. It has been assumed that the association (of Atharvan and Âṅgirasa) is merely secondary, due to a natural desire to adore these otherwise almost nameless compositions with an antiquity and dignity which do not belong to them. (Weber, 18. I. 295 ; Whitney, Oriental and Linguistic Studies I. 18). But the names Atharvan and Âṅgirasa are well ingrained in the poems themselves in a sense very much the same as that of the oldest title of the AV (Atharvāṅgirasaḥ). Hence it may be well to remember that the Atharvavedic rites as well as the Hindu ceremonies connected with the home–life (Gṛhya) centre about the fire in distinction from the great Vedic ceremonies (Śrauta) which are in the main concerned with the oblations of Soma. It is, therefore, possible to believe that

(*Continued on Page 3*)

and the AV came to be known as Bhṛgvaṅgirasaḥ. Finally the title Atharvâṅgirasa was shortened into the convenient and handy title " Atharva Veda " which is now in vogue.

Schools :—In accordance with the ancient Indian tradition the AV has nine schools—S'âkhâs, Charaṇas, Bhedas. These differences in the S'âkhâs may be due to the genuine differences in the extent and arrangement of the hymn-collections or to the differences in the ritualistic employment or to some other reason. We know of the Atharvan S'âkhâs from four sources : (a) the Charaṇavyûhas (5th Pariśiṣṭa of the Vâj. Saṁhitâ and the 49th Pariśiṣṭa of the AV), (b) references in Pâṇini, Mahâbhâṣya and other grammatical works, (c) reports of the Purâṇas and (d) the reference from the Atharvan literature and the Introduction by Sâyaṇa.

The nine schools of the AV are the Paippalâda, Tauda, Mauda, S'aunaka, Jājala, Jalada, Brahmavada, Devadarśin, and Chāraṇavaidya. (1) The *Paippalāda* school is not so favourite with the Atharvan literature such as the Kau. Sût., Vai. Sût., GB., and the Pariśiṣṭas. There appears a group of the Paippalāda mantras in the form of an appendix at the end of the Nakṣatra Kalpa.[2] The Atharva Pariśiṣṭa 8

(*Continued from Page 2*)

the Vedic Hindus when they said of these charms that they were Atharvâṇaḥ and Âṅgirasaḥ meant fire-charms i. e. charms pronounced when oblation, not Soma, was poured——into the fire.

2. 1. B. ॐ यद्राजानं शकधूमं नक्षत्राण्यकुर्वत । भद्राहमस्मैप्रायच्छत् ततो राष्ट्रमजायत ॥
भद्राहमस्तु नः सायं भद्राहं प्रातरस्तु नः । भद्राहमस्मभ्यं त्वं शकधूम सदा कुरु ॥
यो नो भद्राहमकरः सायं प्रातरथो दिवा । तस्मै ते नक्षत्रराज शकधूम सदा नमः ॥
यदाहुः शकधूम (म्) महानक्षत्राणां प्रथमजं ज्योतिरग्रे ।
तन्नः सतीं अभिकृणोतु रयिं च नः सर्ववीरं नियच्छात् ॥
योऽस्मिन्यक्ष्मः पुरुषे प्रविष्ट इषितं दैव्यं सहः ।
अग्निष्टं घृतबोधनोपस्कन्द नो विदूरमस्मत्सोऽन्येन संऋच्छात् ॥
तस्मै प्रसुवामसि ॥

(*Continued on Page 4*)

(Ghṛtâvekṣaṇam) at the end designates AV.XIX. 56–58 as the Paippalâdâ mantrâḥ. The Pariśiṣṭa 34·20 (Anuloma Kalpaḥ) begins with the Pratîka " S'aṁ no Devî ". W. Caland having reconstructed a considerable part of the Paippalâda S'râddha Kalpa with the Pariśiṣṭas 2·3,6 ; 23·10 ; 24·14 ; 41 surmised that the Paippalâda school is older than the Saunakîya. The Praśna and the Garbha Upaniṣads are assigned to this school. (2) The *Tauda* or *Taudâyana* is also called as Stauda or Staudâyana (Pari. 23·3). (3) The *Mauda* or *Maudâyana* is mentioned in Pari. 2·4 ; 23·3 ; 24·10. (4) *S'aunaka* was one of the great teachers (Mun. I·1·3 ; Brahma 1). From him comes the school *S'aunaka* or *S'aunakîya* (Kau. Sût. 85·8 ; Vai. Sût. 43·25). The Kau. Sût. the Vai. Sût., and the Chaturâdhyâyikâ belong to this school. (5) The *Jâjala* is mentioned in Pari. 23·2 ; Sâyaṇa Intro. p. *25* ; Mahâbhâṣya XIII. 435. (6) *Jalada* (Pari. 2·4) is also called *Jaladāyana* (Pari. 23·2) (7) The *Brahmavada* is mentioned in the Charaṇavyûha (Pari. 49). (8) The *Devadarśa* or *Devadarśin* is mentioned in Kau. Sût. 85·7 ; Pari. 23·2. (9) The *Chârаṇavaidya* is mentioned by Keśava at Kau. 6·37 and the Pari. 23·2.[3]

This list of the S'âkhâs of the AV. can not give us a clear idea of their importance. None of these except the S'aunakîya and the Paippalâda Saṁhitâs are available to us. Bloomfield infers that " this S'âkhâ list is a medley of things of very different importance. The tradition that the Kau. Sût. is the Saṁhitâ Vidhi—the Book of Rites of four

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(*Continued from Page 3*)

यस्त्वामातुरुत वा पितुः परिजायमानं आभिसंबभूव ।
न त्वद्यं अधिनासयाम सोऽन्यस्मै स यातैः प्रविष्टः ॥
अलिक्लवा गृध्राः कङ्काः सुपर्णाः श्वापदाः पतत्त्रिणो वयांसि ।
शकुनयोऽमुष्याऽमुष्यायणस्याऽमुष्याः पुत्रस्यादहने चरन्तु ॥
कृत्तिकारोहिणीमध्ये पैप्पलादा मन्त्राः । "

3. But " अथर्वणस्य शाखाः स्युः पञ्चाषड्भेदतो हरे। Muktikopaniṣad 13.

of these Sâkhâs [4] indicates very clearly that these school differences did not extend in every case to the Saṁhitâs themselves nor even to the different Sûtras of the same Saṁhitâ."

Bloomfield's theory of hieratic and popular hymns [5] :—

Inasmuch as the hymns of the three Vedas are of paramount importance in the great Vedic ritual with three fires and many priests, as laid down in the Brâhmaṇas and the S'rauta Sûtras, they are conveniently designated as ritualistic or hieratic hymns. On the other hand those parts of the RV. which fall within the scope of the Atharvan and the house priests and their hymns, are designated as popular or Atharvanic hymns. Linguistically and stylistically the popular hymns are considered later.[6] But from the point of view of comparative grammar and etymology almost all the linguistic forms that are looked upon as indications of a late date are in reality as old or older than the entire range of Âryan languages in India. There existed side by side two dialects -hieratic and popular, in India. In the hieratic were written hymns which have for their theme the adoration of a given deity. In the popular were written charms directed to the attainment of a specific object. According to this theory purely linguistic data is not sufficient to fix the chronology of Vedic hymns; and the hymns of the AV., not merely in their substance but also in their form, are considered as ancient as those of the RV. Bloomfield takes pains to support

4. Viz. Śaunakîya, Jâjala, Jalada and Brahmavada — Sâyaṇa Intro. p 25. and also Keśava and the Atharvapaddhati.

5. In the "Atharva Veda" (Grundriss Series) pp. 46–47 and JAOS XXI (Second Half) pp. 42–49.

6. The signs provided to hold this view are—dual in 'au'; instrumental in 'aiḥ' (plural); forms, stems and roots as 'hvayāmi', Karomi, Panthām, etc.

this theory by tracing the superior tradition (of mantra-pâṭha)[7] in the AV. or by tackling the questions of word-forms, diction, metre,[8] lexicon etc. and concludes that though the mantra material of the AV. is very ancient yet its redaction is of later date.

Again it is a fact beyond doubt that there could never have been a period in the history of Vedic literature when the Vedic society could have silently carried out their endless medical practices or the practices for long life or those connected with kings, priests, women, village community, marriage, birth, pupilhood, householdership, death, funeral and ;worship of the manes without charms or prayers. Such charms and prayers were a popular need and equally strong was the need of the people for the elaborate means of their satisfaction. Can it be reasonable to assume that there was no need for them in more primitive Vedic times? It has been said that the barbarious aborigines of India contributed much in this respect when the Âryans mixed with them. That may be partially true but it can not account for a literature of such extent and character like the Atharva Veda. The influence of the aborigines may be limited only to uncanny make up of a part of the AV., but the whole of the Atharvan can not be thought of as borrowed from the outside sources. The genuine Âryan spirit is pervaded in the more natural manner in the AV.

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7. AV. VI. 2 = RV. VII. 32·6, 8. AV. V. I = RV. X. 5·6.
 „ III. 3·3 = RV. VI. 11·4 = MS. IV. 14·15 etc.

8. The Atharvan Anuṣṭubh differs from that of the RV on the one hand and from the Epic Śloka on the other.
RV. Anuṣṭubh–(U–U≚) ; Epic Śloka (U – – ≚). The Atharvanic Anuṣṭubh permits these as well as (≚ ≚ ≚ ≚). e. g. AV. I. 1 ; I. 2 ; 7; 8 ; 19 ; XI. 4. The Rigvedic Wedding Hymn (X. 85) is in popular Anuṣṭubh.

(III. 12–30 ; IV. 8 ; VII. 36 ; 57 etc.). Thus all the differences in the AV. and the RV. can be justified by the assumption of two classes of literature—the popular and the priestly[9].

The Atharvan Redactions :— The present collection of the Atharvan hymns is the final product of redactical activity much later than the RV. Many hymns and prose passages in the AV. date back from very ancient times to the very late period of the Vedic productivity. The Atharvan material and rites are presented in a thoroughly revised form, completely Brahmanized and rishified. Everything in the AV. is made part and parcel of the Vedic religion. The whole of the Vedic pantheon–the Vedic gods like Indra, Agni etc. appear here battling with ghosts and goblins, though in the RV. they represent the forces of nature and the slayers of great demons. The demands of Brahmins are presented in the style of the Brâhmaṇa texts. The contact between the mantra and Dharma is seen fully established;[1] geographical data, class and caste systems, the catalogue of the S'rauta sacrifices, the rise of Prajâpati, advance in literary activity etc. are found mentioned in the text proper. All these facts can be useful to fix the relative chronology of the Atharvan redactions. But it is very difficult to fix such a chronology of individual hymns and redactions of the Atharvan and " it seems even more pernicious error than the bundling together of the facts of the so-called 'Rigvedic period' separate from all the rest of early Brahmanic activity, in the face of everchanging critical position of all antiquarian and institutional themes of the Vedic period."[10]

(1) cf. Tai. Brâh. II. 3–6.

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9. For the Popular and Hieratic Religion, see Keith, "Religion and Philosophy of Veda" HOS. Vol. XXXI. pp. 55–57.

10. Bloomfield, " The Atharva Veda " (Grundriss) p. 4.

Relation with other Samhitâs[11]:—The relation of the AVS′ with the other hymn-collections of the Vedas is both intimate and intricate. The Atharvan is very reminiscent : in unexpected places, often in the hymns that are very original in the AV., a shorter or a longer passage, frequently only a single pâda, appears that is borrowed from some other connection. Quite a number of stanzas of the SV. which are not derived from the RV. occur also in the AV. The correspondences between the AVS′ and the Grhya stanzas are very extensive and often disguised by corruptions and secondary manipulations of the original texts. There is a marked relationship between the Taittirîya Brâhmaṇa and the AVS′. It seems to reach decidedly beyond that general connection which may be expected in all mantra-collections. So much intimacy exists between the AVS′ and the corresponding texts attaching themselves to the Vâj. Samhitâ viz. the S′atapatha Brâhmaṇa and the Kâṭhaka Samhitâ.

With RV. the AVS′ shares about one seventh of its material apart from the book XX which is directly borrowed from the RV. More than one half of the Ṛgvedic stanzas which correspond with those of the AVS′ belong to the book X. (RV). Also a part of the material from the book VII and other books of the RV. appear here. Excepting the Wedding hymns (AVS′. XIV) and the funeral stanzas (AVS′ XVIII) the material common to the two Samhitâs is Atharvanic in character. It consists of charms friendly and hostile. General prayers in adoration of a given deity are rarely shared by the two collections.

The materials common to the AV. and the YV. appear in the main in the better and original form and application

11. Bloomfield – " Vedic Concordance "
Aufrecht's list in the Introduction to "Die Hymnen der Rigveda."

in the Yajus texts than in the AV[12]. Those hymns or formulas of the YV. which happened to fall in the scope of the AV. directly or indirectly have been handled by the AV. quite secondarily[13]. Both the Yajus formulas and stanzas are frequently used as themes to which new material is added in the AV. to suit Atharvan devices.[14] But the tradition of AV. is less pure than that of the Yajus.[15]

External and internal arrangement :— The S'aunakîya recension of the AV. known as the vulgate consists of nearly 730 hymns or 6000 stanzas in Twenty Books. One sixth of the whole is in prose including the two entire books.

In accordance with tradition, the AVS' is of XX books.

The GB. speaks of twenty mythical sages (I. 1. 5. 8) and Patañjali also speaks of "विंशिनोऽङ्गिरसः"(1). But the original collection of the AVS′ might have consisted of lesser number of books. The book XX is compiled for the most part with the material from the RV. The concluding part of the book XIX shows that the Saṁhitâ is at an end. Even the book XIX seems to be a late addition, because it does not harmonize with the plan of arrangement of the hymns given in the first 18 books. The Kau. Sût. quotes only few mantras from the book XIX and wherever

(1) Mahâbhâṣya on Pâṇini V. 2, 37.

12. Cf MS. I. 5. 2 ; Ap. Śr. VI. 21. 1; and AV. II. 19.
13. Thus the Mṛgâra Sûktâni – AVŚ. IV. 23–29 and the Yâjyâ – Puronuvâkyâ of the Yajus Saṁhitâ – Tai. Saṁ. IVS. 7. 15; MS. III. 16. 5; KS. XXII. 15; The AV. IV. 28 exhibits peculiar Atharvanic words – Kṛtyâkṛd, Mûlakṛd, Kimîdin etc.
14. AV. X. 5 = VS. XXXVII. 6: TS. IV. 2. 1.
AV. V. 24 = TS. III. 4. 5; MS. II. 6. 6; TB. III. 11. 4; ŚS. IV. 10. 1–3.
AV. II. 17 . 1 = VS. XXIX. 9 ; TB. II. 6. 1. 5. etc.
15. Bloomfield, " The Atharva Veda " (Grundriss) pp. 53–59.

they are quoted they are in the Sakalapâṭha with a few exceptions which are given by their Pratikas. The Prâtiśâkhya and the Pañchapaṭalikâ do not recognize this book. The Nakṣatra Kalpa quotes XIX. 7 and 8 in full while other mantras are quoted in it by their Pratikas. XIX. 20 and 23 are the tables of contents of the Saṁhitâ and are of the nature of Pariśiṣṭas. They cannot be said to form an integral part of the Saṁhitâ. The Atharva Pariśiṣṭa 46. 4–6 (Uttamapaṭala) holds that the AVS′ ended with the book XVI.

The AVS′ is internally divided into three ways: (a) Kâṇḍa-Anuvâka-Sûkta, (b) Kâṇḍa-Prapâṭhaka-Sûkta and (c) Kâṇḍa-Arthasûkta-Paryâya-Sûkta. The second kind of division is met with in Roth and Whitney's edition of the AVS′. In S. P. Pandit's edition with the commentary of Sâyaṇa, the shorter hymns are combined with the longer in accordance with the traditional recitation. The Kau. Sût. is acquainted with the Adhyâya (Kâṇḍa), Anuvâka, Sûkta and Paryâya system.

The arrangement of the book XX is liturgical like the S′rauta collection of the Yajus texts. That of the XIX is haphazard. The first 7 books consist respectively 35, 36, 31, 40, 142 ond 118 hymns of not many stanzas. The minimum is of 18 stanzas in V. 17. The norm of the number of stanzas is regulated in each of these books. The first five books have in each book respectively the ascending number of stanzas 4, 5, 6, 7, 8. The ascending scale is resorted to inside the book V. After the book V there is a break in the arrangement. The number of the hymns varies but the scale of the stanzas descends. The book VI consists of 142 hymns each of least 3 stanzas; book VII consists of 118 hymns of least 1 stanza; books VIII–XVIII with the exception of XV and XVI, consist of onger hymns,

the shorter in the beginning and the longest at the end. Books VIII to XI consist of 10 hymns each. After that the number descends. There are five hymns in XII, four in XIII, two in XIV and one in XVII. The books VIII to XVII are arranged according to the number of Anuvâkas in a descending scale. The books VIII to XII have five Anuvâkas each. The book XIII has 4, books XIV–XVI have 2 each, the book XVII has one Anuvâka only and the book XVIII has four (cf. AV. XIX. 23. 23–28).

Within a given book the hymns are not, generally, arranged. They seem to follow one upon the other with little regard to their subject-matter, or any other discernible criterion. The numerical scheme of each book prevents the grouping of all related hymns. Yet a considerable amount of the material is obviously arranged according to the subject matter. Thus 12 prâyaścchitta hymns are grouped together (AV–VII–110–121), 7 Mṛgâra Sûktas (IV. 23–29), 6 imprecations against enemies (II. 18–23), 5 royal practices (III. 1–5) witchcraft (IV. 16–20), women's charm (VII. 35–38), etc.

There are some sixty or more pairs of hymns more or less allied in subject-matter, such as Vena and Gandharva (II. 1.2), Brahma and Ka (IV. 1.2), Manas and Vâk (VII. 1.2), journey and road (VI. 8.9), etc. There is some prehistoric and organic connection in the grouping of such hymns as the Mṛgâra Sûktas or the hymns VII. 46–49 or I. 4–6 or VI. 27–29 or VII. 39–41 or VII. 79–81. The interior five stanzas of the Mṛgâra Sûktas are original Atharvan production though the rest of the Mṛgâra Sûktas are built on the Yajus materials. Similarly I. 1 and XIX. 72 are significant on account of their subject-matter for the introduction and closing of the Saṁhitâ. In the same way the introductory hymns of books II, IV, V,

and VII are all theosophic hymns not without some significance[16].

The Metres and Prose :—The metres of the original part of the AV. are in the main Vedic metres-Gâyatrî, Anuṣṭubh, Paṅkti (short metres), Triṣṭubh, Jagatî, (long metres). The book XV and a considerable part of the book XVI are in prose. Metrical and prose matter are a good deal mixed up so that it is frequently difficult to determine whether a passage is merely condensed prose or a doggerel metre or originally good metre spoiled by interpolations and additions. The Bṛhatsarvânukramaṇî in course of the difficult discussions of the defective metres, has added a large variety of metrical terminology such as Nichṛt, Bhûrig-garbhâ, Ârṣi, etc. Here the metres vary in the same hymn than is customary in the RV. The variation of metre is treated as a literary device.[17] Many hymns open with Anuṣṭubh and continue with long Triṣṭubh (I. 13 ; 18 ; II. 29 ; IV. 16 ; VI. 3 ; VII. 68 ; etc.); or continue with Gâyatrî (II. 32 ; IV. 12). It is perhaps no accident that the Vedic wedding hymns are prevailingly in Anṣṭubh and funeral hymns in Triṣṭubh. The Atharvavedic Anuṣṭubh differs from the Ṛgvedic on the one hand and from the Epic S'loka on the other. The metres of the AV. are on a level with those of the Gṛhya Sûtras. The prose of the AV. resembles that of the Brâhmaṇas both in style and language.

Contents of the AVŚ :—The hymns of the AVS' can be classified in the following way in accordance with the ritualistic application given by the Kau. Sût.

(1) *Bhaiṣajjyâni*–charms to cure diseases ; (2) *Âbhi-chârikâṇi* and *Kṛtyâpratiharaṇâni*—the imprecations against

16. Bloomfield has taken pains to show suitable links between all these groups of hymns.

17. Bloomfield, JAOS XVII. 176. note.

demons, sorcerers and enemies. (3) *Strîkarmâṇi*–charms pertaining to women, (4) *Sâmmanasyâni*–charms to secure harmony, (5) *Râjakarmâṇi*–charms pertaining to royalty, (6) *Pauṣṭikâni*–charms of prosperity, (7) *Prâyaś-chittâni*–charms in expiation of sin and defilement, (8) Imprecations in the interest of Brahmins, (9) *Cosmogonic and theosophic* hymns, (10) *Ritualistic hymns*, (11) Hymns dealing with *individual themes*, (12) *Kuntâpa Sûktâni*, (13) Book XX.

The Bhaiṣajjyâni:—This term does not occur in the AV. itself. But it appears in the Kau. Sût. which deals with the medical hymns of the AV. in great detail (Kau. 22–25). The AV. takes a very broad view in its medical hymns and includes exorcism of demons which are supposed to cause diseases. The practices mentioned in the Kau. Sût. include an extensive materia medica and elaborate therapeutics and much of it is presupposed in the hymns themselves. At many a point the practices of the Sûtra throw intelligent light on the hymns. Thus the charms of the AV. together with the practices furnished by the Kau. Sût. represent a most complete account of ancient Indian medicine. The Atharvanic medical charms have very well impressed the later Hindu medicine to such an extent that the Âyurveda is regarded as the Upaveda of the AV. It is a peculiarity of these charms of the AV. that they have grouped together a variety of unrelated diseases, have not drawn a line of demarcation between the causes of diseases and the possession by demons, have used symbolism to play an important part in the cure of a disease and the medicine recommended is mostly in the form of amulets derived from the vegetable kingdom. Many names of the diseases as well as of plants are in general quite obscure. The chief diseases treated are :— Jaundice (I. 22). Takman-fever (I. 25;

V. 4; VI. 20; VII. 116; XIX. 39), dropsy (I.10; VII.83; VI.24), diarrhoea (I.2, II.3; VI.44), consumption (II.33; III.11; IX.8; XIX.36; 44), leprosy (I.23; 24), abcesses (VI. 127; IX.8); scrofulous swellings (VI.25;57; VII.74;76), wounds and fractures (IV.12; V.5), inherited disease (II.8 ; 10; III.7), paralysis (VI.8), flow of blood (1.17), poison of all kinds (V. 13; 16; VI 12; VII.56; 88; IV.7; VI. 100), worms (II.31; 32; V.33). Again there are charms for the luxuriant growth of hair (VI. 21; 136; 137), to promote virility (IV.4; VI.62; 101), against insanity (VI.111) etc. Then there are plants and amulets praised in various charms, e. g. Kuṣṭha and Jaṅgiḍa against fever (VII.116.2), Viṣâṇakâ against diarrhoea (VI.44), Rajanî and S'yâmâ against leprosy (I.23; 24), Arundhatî, Lâkṣâ or Silâchî against fractures and wounds (IV.12; V.5), Âbayu against diseases of eye (IX.8.20), Nitatnî for the growth of hair (VI.136), Ajaśṛṅgî against lunacy (IV.37), Pṛśniparṇî against miscarriage (II.25) etc. etc. Again, there are charms called "*Sarvarogabhaiṣajjyaṁ*" which are a sort of panaceas which promise complete exemption from every sickness. In these figure Varaṇa tree (VI. 85), Kuṣṭha (VI. 95), Chîpudru (VI. 127), Âñjana (XIX. 44). The substances specially relied upon in such hymns are water and plants. The hymns and stanzas addressed to waters, though not originally of the AV. are used as Sarvarogabhaiṣajjaṁ (I. 4–6).[18]

The Âbhichârikâṇi and Kṛtyâpratiharaṇâni:—The Atharvan imprecations are alike against demons and human sorcerers (Piśâchas, Sadânvâ, Asuras, Arâya, Sapatna etc). This class of hymns includes Abhichâra–witchcraft and Yâtu–sorcery. The latter is called as Rakṣovidyâ and represents the terrible side of the AV. From the Vedic times this part of the AV. is

18. For a complete treatment see Chapters III and IV.

connected with the sage Angiras. The sorcery practices have also branches such as Kṛtyâ, Valaga, Mûlakarma etc.—the practices which were more terrible as they were performed at secret places and with the help of roots. The AV. XI. 1 represents Kṛtyâ as a monstrous bogey. The Abhichâra could be retaliated by Pratyabhichâra (cf. Pratisara or Prativarta). The Abhichâra hymns against Yâtudhânas, Kimîdins, Atrins, Piśâchas etc. (V. 7; 8; 28 etc); against Viṣkandha and Kâbava (III. 9); against Sadânvâ (II. 14); against Rakṣas (VI. 2; 34; 52) are all with offerings. The Abhichâra hymns against human enemies are often addressed to deities like Agni (V. 29; VII. 34; VIII. 3; XIX. 65; 66), to Indra and Agni (VII. 110), to Indra (VII. 31) to Indra Sutrâman (VII. 91; 92), to Indra and Bṛhaspati (VII. 51), to Indra and Soma (VIII. 4), to Bṛhaspati and Soma (VI. 6), to Marut Santâpana (VII. 57) etc.

In the case of Abhichâra hymns also plants and amulets are recommended to exercise demons; Aralu amulet with red-brown thread (III. 9), amulet from Sadaṁpuṣpâ (IV. 20), Apâmârga (IV. 17-19; VII. 65), Abhîvarta maṇi (I. 29), Nairbadhya Havis with VI · 75; Aśvattha amulet (III. 6); Talâśâ tree (VI. 15), Varaṇa tree (X. 3); Khadira (X. 6), Darbha (XIX. 28; 29; 30; 32; 35), Vajra (VI. 134); the Bhâradvâja Pravraska is used against an enemy who thwarts holy work. (II. 12).

The famous prayer to Varuṇa (IV. 16) and the original theosophic conceptions in the hymn to Kâma (IX. 2) are characteristically blended with witchcraft.

The counter-witchcraft charms are designated as Kṛtyâpratiharaṇâni and are mentioned in the text as Pratyabhicharaṇa (II. 11.2), Pratisara (VIII. 5.1, 4) and also Prativarta, Pratyañcha and Pratîchîna (X. 1.6). Such charms are directed against Kṛtyâkṛd (V. 31; 32), Valagin,

Mûlin, S'apatheyya (IV. 5.9). These are mostly defensive (X. 1.6; II. 11; VIII. 5). The amulet of Sraktya is very efficacious in this connection.

Âyuṣyâṇi :—The hymns of the AV. included in this group are not strictly separated from the medical charms. (e. g. XIX.44 is an Âyuṣya hymn but mentions a number of diseases). Such hymns are not prayers for the cure of a disease but are an eager endeavour to secure long life into an ideal old age of a hundred, years. The Kau. Sût. employs them in various ceremonials such as Chûḍâkarma, Godâna, Upanayana etc. attendant upon the development of a young Ârya from the birth to initiation. (Kau. 52.18 and onwards). Such hymns ask for long life which shall not only last for hundred years but also for protection against deaths which are a hundred and more. (II.28.1; III.11.7; VIII.2.27). For this purpose Yama, Antaka or Mṛtyu or Nirṛti are flattered. The Âyuṣya hymns place the longevity of life as the special charge of Agni[19] (VIII.54.6; II. 13, 28, 29; VII.3.27). Here again amulets, the true Atharvanic feature appears to impart longevity of life on the Âryans. The amulet of gold (I.35; XIX. 26), pearl (IV.10), of Putudru tree (VIII.2), Âñjana (IV.9; XIX.44), girdle (VI.133) etc. are efficacious in this respect.

Strîkarmâṇi :—This section of the AV. includes a considerable number of hymns which are treated by the Kau. Sût. in its 4th book. They represent the eventful life of a woman before, during and after marriage. The most common among these are love-charms (I.34; II.30; III.25; VI.8; 9; 102; 129; 130-132, 139; VII. 38). The main aim of these charms is to secure the love of a man or woman and for this purpose different plants and substances are used. The arrow of the God of Love is also mentioned (III.25.2).

19. Cf. Âyu is the son of Purûravas and Urvaśî. Âyu is the name of Agni.

The second group of such charms aims at the destruction of a rival in love (II. 14; III. 18; VII. 35; 113; 114). Such Sapatnabâdhana hymns are accompanied by fierce and uncanny practices. There are also more drastic charms to deprive men of their virility (VI. 138; VII. 90) and even such useful charms to cause the return of a truant woman, or to cause sleep (IV. 5). Many of such charms are meant to appease jealousy and aim at quenching the burning love-fire of heart (VI. 18; VII. 95; 94).

The remaining hymns belong to the calm sphere of conjugal life: to drive out Atrin from a woman (I. 18), the Pativedanâni (II. 36; VI. 60; 82), to seçure conception with Parihasta, a bracelet (VI. 81), to protect embryo (VI. 17 with V. 1.1), Sîmantakarma (VIII. 6), Puṁsavana (III. 23; VI. 11; VII. 17; 19); Soṣyantîkarma (I. 11). Connected with these are the expiatory charms for a child born under the unlucky star (VI. 110) and also for the irregular appearance of its first pair of teeth (VI. 140). The Wedding Hymn appears independently (Book XIV) which is treated separately by the Kau. Sût. (Book IX).

Sâṁmanasyâni :—The key-note of the present class of hymns is harmony. The family was supposed to be attacked by Nirṛti and in that case elaborate expiations were necessary. A section of these hymns deals with stilling of wrath and discord. The others aim at success and prosperity in social and political life, influence in assembly, success in debate. Thus VI. 42; 43 are meant to appease anger with the help of Darbha grass. VI. 64; 73; 74; VII. 52 allay discord, strife and bloodshed. III. 30 is an appeal for harmony in family. III. 8 establishes harmony between teacher and pupil. VII. 44 brings back peace between two enemies. II. 27 (with Pâṭâ plant) and VII. 12 promise influence in assembly.

Râjakarmâṇi:—In all the hymns pertaining to royalty Indra is the heavenly prototype of the earthly king (III. 3.2 ; IV. 6) and similarly Varuṇa (III. 4; 5; 6) and Bṛhaspati or Brahmaṇaspati represents Purohita. The following royal practices are dealt with in the Atharvan : Consecration of a king (IV. 8), election of a king (III. 4), restoration of an exiled king (III. 3), superiority over other kings (IV. 22 ; VI. 54 ; 86-88 ; VII. 84), specific qualities of a monarch (VI. 38; XIX. 37), self-glorification of a king (VI. 61). The hymns to Rohita and Rohiṇī (XIII) are related to this class of hymns as they stand in the relation of a pair of divinities represented allegorically as king and queen.

Another class of these hymns constitutes battle-charms or Sâṅgrâmikâṇi (Kau. 14.7) with its varieties as Apanodanâni (Kau. 14.14) and Mohanâni (Kau. 14.7). AV. I. 20; 21 are general battle-charms; VI. 103; 104 are meant to paralyse the enemy; III. 1; 2 are addressed to Agni to confuse the enemy; VI. 97–99 are prayers to Agni on the eve of the battle; XI. 8 and 10 are addressed to battle-demons Arbudi, Nyarbudi and Triṣandhi to attack fiercely the foe ; V. 20; 21 and VI. 126 are characteristically addressed to the battle-drum to infuse terror in the enemy; XIX. 20 is a prayer of a king while he puts on his armour and VI. 125 and VII. 3 are prayers of a king as he mounts his war-chariot. The famous Apratiratha Sûkta[1] appears in the AV. also (XIX. 13).

(1) RV. X. 103.

Pauṣṭikâni:—This class of hymns forms one fifth of the Atharvan Saṁhitâ. In it are included prayers and rites about house, field, river, rain, grain, cattle, trade, gambling, journey, vermins etc. Still more persistent is the cry for wealth and heroic sons. There are also charms for exemp-

tion from danger and calamity. AV. III. 12 with VII. 41 is accompanied by Śyenayâga which is to be performed on the ground where a new house is to be built (Kau. 43. 3). I. 13 and VII. 11 are addressed to the goddess of lightning to spare the stores of grain. VI. 106 is a prayer for protection from conflagration. III. 14 is a charm for conducting a river into a new channel. III. 17 and VI. 33 are recited when a field is ploughed. VI. 142 is a blessing over seed. III. 24 and VI. 79 procure abundant grain. VI. 50 exorcise the vermin which infest the field. IV. 15 ; VI. 22; VII. 18 are charms to procure rain; II. 26 ; III. 14 ; IV. 21 ; VII. 75 are in connection with cattle. VI. 89 is for the prosperity of cattle and for the protection of cattle and is addressed to the plant Arundhatî. VI. 70 brings about attachment between a cow and her calf. IV. 3 is a shepherd's charm against wild beasts and robbers. VI. 92 and XIX. 25 give speed to horses. III. 15 is a merchant's prayer to Indra for a safe journey and so are VI. 55 ; VII. 8 and VII. 55. The hymn V. 5 is an oracle to find whether the journey will be safe or not. VII. 60 is a prayer on the return from a journey to the house to remove from it fear to the owner and to make him prosperous. VI. 128 is a propitiation of the weather-prophet (S'akadhûma) who predicts the weather for a person about to start on journey. V. 23 and also the Digyukte Hymns-III. 26 and 27 seem to exorcise serpents. VIII. 9 is a prayer to Pûṣan for finding out lost property. IV. 38. 1-4 ; VII. 50. 107 and II. 2 are prayers for success in gambling at dice. I. 15 ; II. 26 ; XIX. 1 (with Saṁsrâvya Havis), IV. 13 ; VII. 69 ; XIX. 9-11 (with prayer for Saṁ), IV. 39 (with S'annti prose formula). VI. 24 ; I. 31. 32 ; VI. 10 ; III. 16. 20 ; XIX. 31 (with the amulet of Udumbara) are all meant for furnishing prosperity. Even the Ekâṣṭakâ hymn—III. 10-is meant for the same purpose.

To ward off misfortune there is Atharvanic compilation of the Mrgâra Sûktâni- IV. 23-29 (Kau. 9.1; 27-34), XI. 6 (with a prayer to gods) and I.27 (with an amulet from the skin of a serpent). which have also efficacy to ward off calamity and danger from enemy.

Prâyaśchittâni :—There are nearly 40 hymns of this class n the Atharvan. It is a noteworthy fact that except VI.114; XIX.59, these hymns do not deal with Prâyaśchittas for defects in sacrifice. Prâyaśchitta hymns of the AV. are for general use to expiate mental delinquency (VI. 45), evil (VI. 26), Enas (VI.115), to release from Varuṇa's fetters (VI.121), for debts incurred but not paid back (VI.117-119), for gambling debts (VI. 118), to expiate sin of sorcery practice (VI. 116), a prayer to Vaiśvânara for remission of sins (VI. 119. 120), for a Brahmachârin at the death of his teacher (VI. 49), at the receipt of gifts by Brahmins (III. 29.7. 8 ; VI. 71. VII. 57); for not giving food to others who are entitled to it (II 35); against evil eye of others when food is taken (Kau. 38. 22) ; as an atonement for slaughter at sacrifice (II. 34) (GB. I. 1. 12 ; Vai. Sûs. 10. 17) ; in the case of Parivid (VI. 112 ; 113) ; in the case of Nirṛti (VI. 63 ; 84) ; for one whose hair has been cut by Śamî (VI. 30. 2. 3; Kau. 31. 1); for a child born under an unlucky star (VII. 110) ; for irregular appearance of the first pair of teeth (VI. 140) ; in case of the birth of twins or for a sterile cow (III. 28 ; XII. 4) ; Śakuna charms (VI. 27-29 ; VII. 64) and also VI. 124 and lastly in the case of evil dreams (VI. 46 ; VII. 23 ; 100, 101 ; XVI. 5 ff. XIX. 56 ; 57).

Hymns in the interest of the Brahmins :—The Brahmins must not be violated (V. 17 ; 18 ; 19 ; XII. 5) ; woe betide the king and country where a Brahmin's spouse is harmed. Calamity of every sort befalls where such a thing happens.

The wrath of a Brahmin consigns the oppressor to death (V. 19). The Dakṣiṇâ is the main concern of the Brahmins. For that every suitable occasion is found out. A Vaśâ cow (Sterile) is a portentous occurrence requiring expiation, so, that cow should be given away to a Brahmin (XII. 4) ; similarly in the case of the birth of twin calves (III. 28). The Dakṣiṇâs are designated as Savas by the Kau. Sût. in its 8th Adhyâya and they are 22 in number. These Savas centre round animal world such as cow (X. 10); bull (IX. 4), Anaḍvân (IV. 11), and even house (Śâlâsava IX. 3) and water (VI. 122). According to Keśava, the Brahmaudana and Svargaudana hymns (XI. 1 and XII. 3) are meant for the preparation of porridge at the Soma sacrifice for the Brahmins' Dakṣiṇâ. Gold and clothes are also added to the list of Dakṣiṇâ while in XI. 3 the Odana is exalted. These presents to Brahmins are considered as the treasure laid up in heaven (VI. 123).

Allied to these are the hymns in which the esteem of men is craved (VI. 58 ; 69) or the prayers for Medhâ (VI. 18) and wisdom (IV. 30) and perception (XIX. 4) and Brahma (XIX. 41-43). The Vedic student - Brahmachârin has also prayers for wisdom and other material advantages, while he builds up fire (XIX. 64) or pays his devotion to Vedic learning (VII. 105 ; XIX. 68), or desires for success in the study of the Veda (VII. 54 ; 61) or wants to regain holy learning (VII. 66 ; 67). Then we find the praise of Gâyatrî in XIX. 71 and of Vâchaspati in I. 1.

Cosmogonic and Theosophic Hymns :—There is a considerable number of such hymns in the AVS. Several books are introduced with them (II. 1 ; IV. 1 ; V. 1 ; 2 ; VII. 1 ; 2), but most of them are found in the books VIII–XIX. The theosophic speculation is rooted in the Atharvan (cf. IV. 19. 6-

a charm with Apâmârga or IX. 2–the Kâma Sûkta). The peculiarity of the Atharvan is the blend of the theosophic ideas with witchcraft and other material purposes (book XIII ; VII. 26. 6 ; XVIII. 4. 5 ; XIX. 32. 9) and even with the Savas (Aja–IV. 14 ; Ṛṣabha–IX. 4 ; Vaśâ IX. 10). Even more bold is the idea of making Brahmaudana as the vehicle of theosophy (IV. 34 ; 35) and Ucchiṣṭa, the leavings of the Brahmaudana (XI. 7). The noble hymn to Varuṇa (IV. 16) is in reality a witchcraft charm. X. 2 and XI. 8 are independent Atharvan hymns which are based upon the suggestion of the famous Ṛgvedic Puruṣa Sûkta. (1) The conception of the Âtman appears in the hymn to Prâṇa (XI. 4). The two hymns addressed to Skaṁbha (Support) (X. 7 ; 8) are peculiarly abstract. V. 1 is a Brahmodya in praise of Brahma as also is IV. 1. The hymn VIII. 9 is an enigmatic Brahmodya addressed to Virâj (holy Speech). VIII. 10 is in Brâhmaṇa prose which recites the migrations of Virâj. The hymn to Vena (II. 1), to Rohita (XIII) glorify the sun as the creator and preserver of the world. In XIX. 53 ; 54 Kâla (Time) is conceived as the first of the gods. The Brahmachârin figures as the incarnation of Brabma in XI. 5. The hymn XII. 1 is addressed to Mother Earth and it is considered as the most attractive composition of the AV. The Madhu Sûkta—the Honey-Lash of the Aśvins (IX. 1) and the hymn to Antarikṣa (I. 32) may also be included in this category of the hymns.

(1) RV. X. 90.

The Ritualistic Hymns :—It is a question whether there are any ritualistic hymns in the AV., as the existence of Srauta in the Atharvan collection is doubtful. The Vai. Sûr. is responsible for rubricating Atharvan hymns and stanzas in the Śrauta practices. In such cases the evidence

of the hymns and stanzas is not calculated to decide the matter. As a rule, therefore, those that are rubricated by the Kau. Sût. and the Vai. Sût. in the Srauta ceremonies should be admitted to be belonging to that sphere. But there is no proof that even such hymns and stanzas were incorporated in the AV. in the capacity of Srauta hymns.

In spite of this, the Atharvan seems to be fully conversant with the entire field of Śrauta ceremonies. Thus simple Agniṣṭoma is represented by VI. 47 ; 48. According to the Vai. Sût. (27. 7 ; 17. 10) these stanzas are for the three Savanas. Allusions to Savanas are found in IX. 1. 11–13 and VII. 72. 2. Indra is invited to partake of Soma in II. 5. 6 ; VII. 58 ; 117. The hymns V. 12 ; 27 are Âprî hymns. The Vai. Sût. (10. 11 ff) exhibits them in accordance with the original intention of the Âprî hymns, at the Paśubandha. II. 2 (Agnichayana ; Vai. 28. 4), VII. 73 (offering of hot milk to Aśvins ; Vai. 14. 1ff), I. 15 ; II. 26 ; XIX. 1 (Saṁsrâvya Havis), VI. 39 (Yaśo Havis), VI. 65 (Nairhasta Havis), VI. 78 (Bhûta Havis), VI. 64 (Samâna Havis), V. 21. 2 (Pratrâsa Âjya), VI. 1 (evening song to Savitṛ) (Kau. 23. 2 ; 50. 13 ; 59. 25) etc. are all more or less ritualistic hymns.

Individual Themes :— The six books XIII–XVIII are devoted to individual themes.

Book XIII contains hymns to Rohita and Rohiṇi. Theosophically they are conceived as a form of Prajâpati. A considerable part of the book is not concerned with the main theme. First 35 stanzas are the main stock. They correlate Rohita with the earthly king. Rohita is the Ruddy Sun who, as a Ṛṣi, kindles two fires in summer and winter. In all there are four hymns partly in prose and devoid of any speciality.

Book XIV contains Wedding hymns--the Sûryâ Sûkta. The hymns are in most part Ṛgvedic version with many variants. There are also in them many new stanzas.

Book XV contains an exaltation of Vrâtya in the Brâhmaṇa prose. Vrâtya is, no doubt, Brahma itself but he also appears as a Brahmachârin recently converted to the Brahmanical community. The connection between this Vrâtya book and the Vrâtyastoma is not to be questioned. There are here references to an outcast. The mention of a large number of Sâmans in this book also seems to point out to some sort of connection between the schools of the AV. and the SV.

Book XVI contains two distinctly unrelated parts.[20] The first Anuvâka is in prose and is called the Abhiṣeka mantrâḥ (Pariśiṣṭa 10). It contains praise of waters. Even in the light of its employment by the Kau. Sût. (9. 9; 2. 18) its purpose is not clear. The second Anuvâka is an extensive conjuration of nightmare. Why these two parts are grouped together can not be explained.

Book XVII consists of only one hymn addressed to Viṣâsahi. It forms one of the Âyuṣyâṇi and is specially connected with the long life of an Ârya. A Viṣâsahi Vrata in which the hymn must have figured prominently is mentioned by Keśava and the Atharvapaddhati.[21]

Book XVIII contains four hymns or Anuvâkas and they contain funeral formulas. The first hymn gives the famous dialogue between Yama and Yamî. Much of the material of this book is derived from the RV. but much also is

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20. cf. AV. XIX. 23. 26– " Prajâpatibhyâṁ Svâhâ "

21. Keśava at Kau. Sût. 42. 12 ff.
Atharvapaddhati, Kau. Sût. 57. 32.

independent. The Atharvan version of the subject is original, but the Kau. Sût. in its turn presents many tracts which are unknown elsewhere. Many native practices are embedded in these funeral hymns of the AV.

Book XX—This book is mainly reconstructed from the Ṛgvedic materials. Of the 143 hymns of this book only 13 are peculiar to the AV. (2, 48, 49, 127–136) and stanzas 34, 12, 16, 17, and 107. 13 = XIII. 2. 34. The *Kuntâpa Sûktâni*[22] (127–136) are original and have no pada-pâṭha. Of the rest of the hymns those addressed to Indra are derived directly from the 8th Maṇḍala of the RV. The Atharva Prâtiśâkhya does not take any notice of this book.

22. The Kuntâpa Sûktâni, according to the Mss. are XX. 127-131 according to Sâyaṇa (at Ait. Brah. VI.32.1; 33.1.) XX. 127-128, and according to the Vai. Sût. (32. 19) the whole collection.

CHAPTER II

"THE ATHARVA VEDA OF THE PAIPPALÂDAS"

(History of the recension, description of the Saṁhitâ, correspondences with the AVS., the AVP. mantras quoted in the Vai. Sût., Gopatha Brâhmaṇa, the Paippalâda hymns and stanzas in Sakalapâṭha in their ritual setting in the Kauśika Sûtra, the Nîlarudra Upaniṣad reconstructed from the Paippalâda Saṁhitâ.)

The History of the Recension :— The AV. Saṁhitâ of the Paippalâdas was discovered for the first time by Von Roth in 1875. In that year the famous birch-bark containing the Paippalâda Saṁhitâ reached Tübengen. It was obtained by Roudolf von Roth by the favour of Raṇabîrsing, the Mahârâjâ of Kashmir, and through Roth it was utilized by Whitney. Its description was given for the first time by Roth in his "Der Atharva Veda in Kasshmir" (1875). In this tract Roth associated this Kashmir version of the AV. Saṁhitâ with the Paippalâda not with unhesitating assent from every quarter. He has also given here his own reasons which led him to surmise its existence, a history of its discovery and a brief comparison with the recension of the Śaunakins (the vulgate). The birch-bark is written in the Sâradâ script of Kashmir. A Nâgarî copy of the original Ms. was made at Srînagar in 1873. It is called "Roth's Nâgarî Transcript". Till 1895 the MS. was with Roth. Then it went into the Tübengen University Library. With the permission of the Library officers a photo-print copy of the original MS. was prepared at Baltimore in America by Bloomfield and Garbe (1901). Of the two copies of Roth's Nâgarî Transcript one went to

Tübengen after Roth and the other was kept in the Bhâṇḍârkar Oriental Research Institute, Poona.[1] The same was perhaps used by S. P. Pandit in his edition of the AVŚ. with the commentary of Sâyaṇa. It was doubtless the Nâgarî copy and it was procured by Bühler. There was another copy of the same and that is kept in the Royal Asiatic Society, Bombay. This same was written in Kashmir in 1927 (Vikrama Śaṁvat). Prof. H. D. Velankar holds (in the catalogue of Sanskrit and Prâkrit MSS. in the library of the Bombay Branch of the Royal Asiatic Society) that the MS. in that library is quite independent of Roth's MS. But L. C. Barret holds that the Bombay MS. was copied directly from the birch-bark but the copy which is in Poona is not a copy of the original.[2]

The name Paippalâda occurs in the Atharvan literature in various forms such as Paippala, Paippalâdî etc. These names are derived from the name of an ancient Âchârya Paippalâdi. The colophons at the end of the Kâṇḍas of the Kashmirian Śâkhâ of the AV. exhibit the words : " Âtharvaṇika Paippalâda Sâkhâ." A group of the mantras known as the Paippalâdâ mantrâḥ winds up the first Atharva Pariśiṣṭa–Nakṣatra Kalpa otherwise known as Kṛttikà-Rohiṇî. In the colophon of the Praśna Upaniṣad also we have. " इति श्रीपैप्पलादाथर्वणे शाखायां प्रश्नोपनिषद् समाप्ता।." In the second half of the Vai. Sût. (Adhyâyas IX–XIV) there occurs the statement: "इति अथर्ववेदे वैतानसूत्रे प्रायश्चित्तप्रसङ्गे चतुर्दशोऽध्यायः........श्रीमद्गुरु अथर्वणाचार्य पिप्पलायन (१) समाप्तोऽयम्। ".

The Paippalâdî Śântigaṇa (Atharva Pariśiṣṭa 34. 20) begins with the pratîka " Saṁ no devî " which was in all

1. "The Descriptive Catalogue of the Government Collection of Manuscripts ", Deccan College, Poona. (1916) pp. 276–277.

2. JAOS 50. 104 ff.

probability the opening verse of the Kashmirian recension of the AV. The name Paippalâda is also reported by such other ancient authorities as Pâṇini, Gaṇakartṛ, Patañjali (Mahâbhâṣya), the Charaṇavyûha attached to the white YV., the Purâṇas etc. Thus it seems from these references that there was some Âtharvaṇa Âchârya by name Paippalâda, who was connected with the version of the AV. which had " Śaṁ no devî " as its introductory verse. The Gopatha Brâhmaṇa (I. 29) also tells us of the AV. whose first verse was " Saṁ no devî ". The Mahâbhâṣya repeats " Saṁ no devî " as the first verse of the AV. in its own introduction. According to Bhâṇḍârkar, [3] a devotee of the AV. must recite in the morning both the verses " Ye trisaptâḥ " and " Saṁ no devî " while rinsing his mouth. " Ye triṣaptâḥ " begins the vulgate, though some of its MSS. actually begin with " Saṁ no devî ", repeating it again in its usual place (I. 6. 1). But the Kau. Sût. furnishes the most unequivocal testimony to the effect that so far as it is concerned the words " Ye triṣaptâḥ " introduced the first hymn of the AVS. (cf. 7. 8). So that it comes to mean that " Śaṁ no devî " introduced some other collection of the AV. and Roth called the Kashmirian version as the Paippalâda Saṁhitâ which might have had " Saṁ no devî " as the beginning. But we can not tell definitely if it actually began with this patrîka, " Sam no devî " as the present Paippalâda Saṁhitâ is known at present through the single MS. and its first folio is missing. Still it is reported that there are even now Vaidikas of the Paippalâda school of the AV. in Kashmir and they actually begin their text with " Śaṁ no devî " [4]. W. Caland also having

3. Indian Antiquary, May, 1874. p. 132.
4. " Der Atharva Veda in Kashmir " p. 16. K. C. Chaṭṭopâdhyâya, " Presidential Address " Trivandrum Oriental Conference. Section I, Reprint P. 4.

constructed a considerable part of the Paippalâda Srâddhakalpa from the Atharva Pariśiṣṭas (2. 3, 6; 23. 10; 24. 14; 41) surmised that the Paippalâda version of the AV. is different from the Śaunakîya version. The Praśna and the Garbha Upaniṣads are assigned to the AVP. The Brahma Upaniṣad opens with the conversation between Paippalâda and Śaunaka. Sâyaṇa in his commentary of the AVŚ occasionally adopts a reading from the Paippalâda version.

Neither a Brâhmaṇa nor a Sûtra seems to have been preserved in the Paippalâda school. The Vedic literature including the Atharvan has the least to say about any such work. That the Kau. Sût., the Vai. Sût., and the Gopatha Brâhmaṇa belong to the Śaunakîya school may be regarded as certain. The Atharvapaddhati (at Kau. 1. 16) designates the Vai. Sût. as the Saunakîya Sûtra. The GB. being entirely dependent on the Vaitâna, has little originality and as such may be regarded as the one belonging to the Saunakîya school. According to the tradition the Kau. Sût. is: " चतसृषु शाखासु शौनकीयादिषु संहिताविधिः ". But at 85. 7, 8 the Kauśika Sûtra sides with the Śaunakin against the Devadarśin; it cites " Ye triṣaptâḥ " as the Pûrvaṁ Sûktaṁ and both the Kau. and the Vai. quote hymns and stanzas from the Kashmirian version of the AV. in Sakalapâṭha (Kau. 72; 91; 107; 115 etc. Vai. 10. 17; 14. 1; 24. 1 etc.) and not by their pratîkas as they do in the case of the AVŚ hymns and mantras. The GB also quotes some stanzas from the AV. of the Paippalâdas.

The description of the Saṁhitâ [5] :—The original birch-bark MS. is startingly varied and is in the Kashmirian Śâradâ script. Lanman describes the birch-bark as " a

5. L. C. Barret's transliterated edition in JAOS Vols. 26, 30, 32,34, 35, 37, 40, 41, 42, 43, 44, 46, 47, 48, 50. The book VI of the AVP. is edited by F. Edgerton in JAOS. 34.

veritable mine of jewels of false readings and blunders ". L. C. Barret[6] has suggested possible corrections here and there and at times he has even rewritten complete stanzas. References to stanzas and pâdas occurring in other texts are supplied by him from Prof. Bloomfield's " A Vedic Concordance ". The whole of the first folio of the MS. is missing. Three pieces of F_2 are preserved but not arranged in proper order in the facsimile. F_3 is mutilated. F_4 is blurred. F_5 is broken. Such is the case of the following folia. A goodly amount of what is lost is supplied from the transcript. The text is badly corrupt. Accents have been entirely lacking.

In this recension a hymn is called a Kâṇḍa (once Kaṇḍikâ). Five Kâṇḍas make one Anuvâka. The numbering of the Kâṇḍas is not very regular. The loss of F_1 has taken away four Kâṇḍas. The Saṁhitâ consists of twenty books. But the arrangement of these twenty books differs very much from that of the AVS. The stanzas which in AVS, appear as one hymn are given here in an entirely different order with additions from the stanzas from quite another part of the AVŚ or from another collection or with new stanzas. Any two Paippalâda hymns may appear in different parts of the same book of the AVŚ or in different books or the order of stanzas may vary in the two versions or the hemistiches may be differently combined. The AVP presents more material—about 6500 stanzas as against the approximate 6000 stanzas of the AVS (including its books XIX and XX). The Paippalâda Book I contains miscellaneous hymns. The stanza-norm in the first 13 books increases

6. The facsimile of the Paippalâda MS. edited by Bloomfield and Garbe is considered as an absolutely perfect facsimile. That was used by L. C. Barret in his edition. Roth's Devanâgarî transcript was used by him for supplying the missing links in the original.

regularly from 4 to 12. In the books X to XIII the stanza-norm is irregular and varies between stanzas 10 to 16.

Books I to VII of the AVS reappear in the AVP for the most part: books VIII to XIV appear almost completely; of the book XV there is only the beginning; books XVI and XVII appear for the most part. On the other hand the funeral hymns (book XVIII of the AVŚ) and the Kuntâpa hymns are completely wanting in the AVP; books XIX and XX of the AVS are also not given in the AVP. The book XIX with the exception of about 12 to 72 hymns are scattered throughout the AVP.[7]

AVS′	AVP
Books–I–V	Books–I–IX
„ VIII–XI.................Large	„ –XVI
„ XII	„ –XVII
„ XIII, XIV, XVI, XVII...	„ –XVIII
„ VI, VII	„ –XIX, XX

The variants between the two texts range all the way from inconsiderable differences to complete change of sense. In addition to a large body of materials which the AVP and AVS have in common, there is a goodly amount of matter which is not in the AVŚ but is also in the texts other than the Śaunakîya. There is a large amount of materials not

7. The hymns which are found in the AVŚ but wanting in the AVP. Book I–2, 4, 6, 28, 35; Book II–7, 11; Book III–25, 28, 29; Book IV–21, 30, 35, 36, 39, 40; Book V–7, 9, 10, 12, 31 (except Vs 12); Book VI–8, 10, 29, 41, 48, 52, 67, 70, 84, 88, 89, 95, 101, 105, 110, 111, 123, 124, 127, 131, 132, 136, 139, 142; Book VII–10, 11, 16, 23, 24, 27, 30, 31, 37, 43, 52, 55, 65, 67, 68, 72, 74, 75, 85, 86, 91, 92, 93, 95, 99, 102, 107, 108, 112, 116, 117, 118; Book XI–9, 10; Book XIII–3 (except the first Paryâya and a phrase from the second); Book XVIII is completely wanting; Book XIX–7, 9, 12, 14, 16, 17, 18, 19, 20, 21, 22, 23, 25, 26, 37, 40, 41, 43, 51, 59, 60, 61, 62, 63, 64, 67.

known to any other texts than the AVP. Even the first 12 books of the AVP have 430 hymns = 3126 stanzas and of these 1538 are given for the first time in the Kashmirian version. Perfect textual correspondences between the parallel stanzas and hymns of the two Sâkhâs is very rare. About one eighth or nineth of the AVP is original.

Owing to differences both major and minor, various important readings which are so multitudinous and pervading in both the recensions of the AV. that one is led to suppose that the two recensions represent the results of the two seclusive processes by which the Indian diaskeuasts arranged the vast mantra material which was handed down to them by the oral tradition. Though incorrect in many places, the Paippalâda recension has retained its unique character. Even in its defective form it presents its reading which is wholly different from that of the AVS. and is valuable (cf. X. 8. 3; X. 7. 31; XII. 1. 35; XIII. 4. 38 etc.). and preferable (cf. XII. 2. 30 d; V. 2.8; XIV. 1. 22). The readings in the AVP agree with those of the RV. and the Kaṭha Saṁhitâ (X. 2. 7) and also the Mai. Saṁhitâ. When the same stanza appears in the AVS and AVP interesting variants often occur. But only very rarely can we go as to correct the Śaunakîya reading by that of the Paippalâda. When a stanza occurs in AVS, AVP and in other places too, it is decidedly noticeable that the AVP reading often agrees with one or more of the others rather than with the Saunakîya.[8]

8. "The Paippalâda has not furnished us with any exceptionally important new material which would enrich the Atharvan literature. But it has helped to our understanding of the relations of the Vedic schools and texts." (Roth.)–" Der Atharva Veda Kaschmir" pp. 19–20,

L. C. Barret has suggested the direction in his article "Paippalâda and the RV." in "Studies in Honour of M. Bloomfield", pp. 1–8.

The Kashmirian Saṁhitâ is richer than the Śaunakîya in Brâhmaṇa passages (for several of its Kâṇḍas are in prose), in charms and incantations. Thus according to Barret's computation the first twelve books of the AVP give 37 new charms to cure diseases and possession by demons in addition to 36 common to both the Saṁhitâs ; 3 new long prayers for long life and health in addition to 13 common ; the AVP contains more imprecations against demons, sorcerers, and enemies, 52 of which do not occur in the vulgate. The same is the case with love-charms. In the first 12 books of the AVP. there are 27 love-charms different from those of the AVS'. There are also 7 new charms to secure harmony, 21 hymns pertaining to royalty, 14 new prayers in the interest of the Brahmins and 44 independent charms for prosperity and freedom and safety from danger.

Book I—contains 112 hymns of approximately 425 sts. Just about 200 sts. of this book appear also in the AVS'. Of the AVS, here, there are 19 complete hymns from its first book. Some of the hymns appearing here also appear in the RV., TS., KS. The book-norm of the first two books is the same in both the recensions (Book I each hymn of 4 sts. ; Book II each hymn of 5 sts.)

Book II—contains 18 Anuvâkas with 5 hymns in each. In all there are 91 hymns (Kâṇḍas) or 470 sts. Here are nearly 20 hymns which are non-metrical.

Book III—contains 8 Anuvâkas with 5 hymns in each. There is no stanza-numbering here. In all here are 40 hymns or 274 sts.

Book IV—In this book there are 8 Anuvâkas. The book consists of 40 hymns, the total number of stanzas being 300.

Book V—contains 25 hymns which may be called as new. There are here 21 hymns of 8 sts., 10 of 9, 4 of 10, 1 of 11, 1 of 12, 2 of 14, and 1 of 9. Thus in all there are 40 hymns or 358 sts.

Book VI—This book is composed of 4 Anuvâkas, the third containing 7 hymns and the others containing 5 hymns each. Thus in all there are 22 hymns or 232 sts. More than half of the material is found in other Vedic texts. Only 8 hymns may be regarded as new.

Book VII—The hymns of this book are grouped in Anuvâkas of which there are four with five hymns in each. The book contains 20 hymns, 4 of which are prose. The norm of the sts. is clearly 10. In all there are 206 sts. Twelve of the hymns may be called as new.

Book VIII—This book contains 20 hymns of which two are prose. The normal number of the sts. in a hymn is clearly 11. The total of the stanzas is 225. Essentially new sts. amount to 114.

Book IX—This book contains 25 hymns of which one is all in prose, one is partly prose and one is a group of Brâhmaṇa passages. The normal number of the sts. in a hymn is probably 12. The total of the sts. in this book is 304, of which the essentially new amount to 184.

Book X—It is one of the short books consisting only of 16 hymns or 160 sts. Of the hymns one is partly prose and four are only irregularly metrical. The stanza-norm seems to be 10. Properly speaking 121 sts. are new.

Book XI—It is also one of the short books. It consists of all metrical 7 hymns. If there is a normal number at all, it should be 14. The total of the sts. amounts to 80 only.

Book XII—A major part of this book is derived from the RV. It consists of 7 hymns or 91 sts. The probable stanza-norm is 16.

Book XIII—The bulk of this book is of 14 hymns only. The norm of sts. in each hymn seems to be 16. The total of sts. is 232.

Book XIV—The book has four hymns which are all metrical. The stanza-norm is probably 17 and the total of the sts. 84.

Book XV—It is comparatively short book. It contains 23 hymns in 5 Anuvâkas. The probable stanza-norm is 10. The total of the sts. amounts to 223. The book has adopted considerable material from RV and YV.

Book XVI—This is a fairly big book. It contains 155 hymns in 22 Anuvâkas. The stanza-norm is probably 10.

Book XVII—This book contains 41 hymns in 8 Anuvâkas. Much of the material of this book is found in book XII of the AVS′.

Book XVIII—This book contains 32 hymns in 6 Anuvâkas. The hymn 27 is in prose. The total of the sts. is 297. All of the book XIV of the AVS is here except a few sts.

Book XIX—This book contains 55 hymns divided into 14 Anuvâkas.

Book XX—This book contains 61 hymns into 10 Anuvâkas.[9]

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9. For a complete conspectus of the Paippalâda and the Śaunakiya mantras see, Dr. Raghu Vira's edition Vol. III. pp. 356–371.

The AVP mantras quoted in GB and the Vai. Sût.

AVP	Gopatha Brâhmaṇa	Vaitâna Sût.
I. 95	I. 2. 21	6. 7
I. 107. 4	I. 2. 8	
II. 24		in the Nakṣatra Kalpa[10]
II. 29		24. 1
V. 16. 2		14. 1
V. 28. 1, 2, 3		10. 17
XVI. 150. 6		14. 1
XVI. 150. 10		14. 1
XVI. 151. 5–7		14. 1
XVI. 151. 9		25. 12
XVI. 152. 5–6		14. 1
XVI. 152. 8		14. 1
XVI. 155. 4	I. 2. 7.	
XX. 12. 8, 9, 10		16. 17
XX. 26. 8		12. 9

The Paippalâda hymns or stanzas in Sakalapâṭha in their Ritual setting in the Kauśika Sûtra.

(1) AVP. I. 34 = Kau. Sût. 78. 10.

अग्निर्जनविन्मह्यं जायामिमामदात् ।
सोमो वसुविन्मह्यं जायामिमामदात् ॥
पूषा जातिविन्मह्यं जायामिमामदात् ।
इन्द्रः सहीयान्मह्यं जायामिमामदात् ।
अग्नये जनविदे स्वाहा । सोमाय वसुविदे स्वाहा ॥
पूष्णे जातिविदे स्वाहा । इन्द्राय सहीयसे स्वाहा ॥

10. In the Nakṣatra Kalpa or Kṛttikâ–Rohiṇî at the end under the title " Paippalâdâ mantrâḥ ".

Context—In its Xth Adhyâya, the Kau. Sût. gives the marriage rites.. The two AVP. Vss are rubricated in that connection, after the bride has entered the house of her husband.

Application—The XIV. 2. 21[11] is recited while the hide of a red bull is brought. That is spread. With XIV. 2. 22 the bride is made to sit on the skin after having made her to step upon it. The priest seats on her lap a Brahmin boy of auspicious name (to encourage the obtainment of male progeny) with XIV. 2. 24. Then the boy is removed from her lap.[12] Finally with the Sumbhanî Vss (VI. 78. 1 ; and XIV. 1. 45) and the two AVP. Vss water is poured into the folded hands of the bride-groom and the bride.

(2) AVP. I. 40 = Kau. Sût. 133. 3.

ममोभा मित्रावरुणा ममोभेन्द्रा–बृहस्पती ।
मम त्वष्टा च पूषा च ममैव सविता वशे ॥
मम विष्णुश्च सोमश्च ममैव मरुतो भवन् ।
सरस्वाँश्च भगश्च विश्वे देवा वशे मम ॥
ममोभा द्यावापृथिवी अन्तरिक्षं स्वर्मम ।
ममेमाः सर्वा ओषधीरापः सर्वा वशे मम ॥
मम गावो ममाश्वा ममाजाश्वावयश्च ममैव पुरुषा भवन् ।
ममेदं सर्वमात्मवन्वदेजत्प्राणद्वशे मम ॥

Context--The book XIII of the Kau. Sût. is devoted to the rites about omens and portents. These AVP stanzas appear in that connection.

Application--In a rite in expiation of the portent of the burning of one's house, a full handful of the oblation of mixed grains is offered in fire with VI. 117-119. ; again oblations are given with the AVP Vss and VI. 61. 1.

11. Such unspecified references are from the AVS'.
12. " कुमाराय फलमोदकादि दत्त्वा तत उत्थापयति ।"—Kesava.

(3) AVP. I. 41 [1] = Kau. Sût. 72. 13, 14.

अग्नेऽभ्यावर्तिन्नभि न आ ववृत्स्व ।
आयुषा वर्चसा सन्या मेधया प्रजया धनेन ॥
अग्ने जातवेदः शतं ते सहस्रं न उपावृतः ।
अधा पुष्टस्येशानः पुनर्नो रायें मा कृधि ॥
सह रय्या नि वर्तस्वाग्ने पिन्वस्व धारया ।
विश्वप्न्या विश्वतस्परि ॥
पुनरूर्जा ववृत्स्व पुनरग्न इषा युजा ।
पुनर्नः पाह्यंहसः ॥

(1) TS. IV. 2.1, 2, 3 VS. XII. 7-10. MS. I.7.1 ; II.7.8. KS. XVI.8. XIX.11. XXII.12. Lât. Śr, III.5.11

Context—In its IXth Adhyâya, the Kau. Sût gives the preparation of the house-fire and then deals with morning and evening oblations. The AVP. Vss. occur in that connection.

Application—In the Northern direction, in a ditch full of water, he places an unbroken stone. He crosses it with XII. 2. 23. He sprinkles the house with II. 14. 1. He reaches the house with VII. 60. 1 ; with XII. 2. 28 he touches a calf ; a bull with XII. 2. 47 ; the bed with XII. 2. 48, 49 and mounts it with XII. 2. 24. He addresses the seated woman with XII. 2. 30. He hands over tufts of Kuśa grass[13] and Âñjana annointed with ghee to women with XII. 2. 31. He distributes the tufts of grass to the owner of the house and other persons who have moved round the jar full of water with XII. 2. 31 and offers oblations with XII. 2. 21, 32, 24, 44, 55 ; III. 21. 1 ; IV. 13. 1 and the above AVP Vss.

(4) AVP. I. 51. 3 = Kau. Sût. 4. 2.

त्वं सोम दिव्यो नृचक्षाः सुगाँ अस्मभ्यं पथो अनुख्यः ।
अभि नो गोत्रं विदुष इव नेषोऽच्छा नो वाचमुशन्ती जिगासि ॥

AVP. XIX. 52. 6 = Kau. Sût. 4. 1.

वृष्णे बृहते स्वर्विदे अग्नये शुल्कं हरामि त्विषीमते ।
स नः स्थिरान्बलवतः कृणोतु ज्योक् च नो जीवातवे दधातु ॥

13. " त्रीणि दर्भपवित्राणि एकत्र बद्ध्वा पिञ्जुलीत्युच्यते । " Keśava.

Context--The Kandikâs 1-8 of the 1st Adhyâya of the Kau. Sût. present the sources of the work.

Application—In the course of the Purastâd Homa, there are two Âjya Bhâgas. The Purastâd Homas are performed with II. 19. 1 in witchcraft practices.[14] The two Âjya Bhâgas are V. 29. 2 and the Saṁsthita Homas are performed with VI. 75. 1. The AVP Vss are to accompany the oblation to Soma in the Âjya Bhâga.

(5) AVP. I. 65. 3, 4 = Kau. Sût. 33. 9, 8.

अन्या वो अन्या भवत्वन्यान्यस्या उपावत ।
सध्रीचीः सव्रता भूत्वास्या अवत वीर्यम् ॥ (1)
मा ते रिषन् खनिता यस्मै च त्वा खनामसि ।
द्विपाच्चतुष्पादस्माकं मा रिषद्देव्योषधे ॥ (2)
[स्रजो नामासि प्रजापतिष्ट्वामखनदात्मने शल्यस्रंसनम्
तां त्वा वयं खनामस्यमुष्मै त्वा शल्यस्रंसनम् ॥]

(1) RV. X. 97. 14. TS. IV. 2. 6. 3. VS. XII. 88
(2) AVP. XIX. 42. 15 Pañ. Brâh. XI. 2. 53. RV. X. 97. 20.

Context--The Kandikâ 33 is about the practices for easy and safe delivery, the first of the Strîkarmâṇi. The Anukramaṇî also indicates the same purpose while commenting on I. 11. 1. which is rubricated in this practice as "अर्यमाद्दिवान् नाडीसुखप्रसवाय–".

Application—Having brought dregs of ghee in four water pots, he places four tufts of Muñja reed with their points turned towards the east on the head of the woman who is about to give birth to a child. There is danger to the child while the reeds are being cut. He washes her with hot water down the hair on her head from the right side. He cuts the ties of the delivery room. He ties her waist from both sides, with the cord (of a cart). Then he spreads 21 barley grains, with "यदि सोमस्यासि–".(1) Then he joins the

(1) Gobh. Gr. II. 6. 6.

14. See, Kau. 47. 7 also Atharvapaddhati – "अग्ने यत्ते (II. 19. 1) तप इति आभिचारिकेषु पुरस्ताद् होमाञ्जुहोति । "

grains with the first AVP Vs. and with the following two AVP Vss.[15] digs the plant with the point of the spead after the sun-set having concealed it with an umbrella.

(6) AVP. I. 78 = Kau. Sût. 82. 13.

यस्य त्रया गतमनुप्रयान्ति देवा मनुष्याः पशवश्च सर्वे ।
तं नो देवं मनो अधि ब्रवीतु सुनीतिर्नो नयतु द्विषते मा रधाम् ॥

Context—The Kaṇḍikâ 82 is about the funeral rites.

Application—Here is given the Sânti for the sons and relatives on the first day after the death. In the course of the rites the AVP. Vs. is to be muttered by Brahmâ who has placed before him the faggot of Samyâkî.

(7) AVP. 1. 91 = Kau. Sût. 115. 2.

पयो देवेषु पय ओषधीषु पय आशासु पयोऽन्तरिक्षे ।
तन्मे धाता च सविता च धत्तां विश्वे तद्देवा अभिसंगृणन्तु ॥
पयो यदप्सु पय उस्त्रियासु पय उत्सेषूत पर्वतेषु ।
तन्मे धाता .... ॥
यन्मृगेषु पय आविष्टमस्ति यदेजति पतति यत्पतत्रिषु ।
तन्मे धाता .... ॥
यानि पयांसि दिव्यार्पितानि यान्यन्तरिक्षे बहुधा बहूनि ।
तेषामशानं वशिनी नो अद्य प्रदत्ता द्यावापृथिवी अहृणीयमाना ॥

Context--The Kaṇḍikâ 115 is from the book on omens and portents.

Application---Oblations to fire are to be given with the mantras from the AVP hymn when a cow or a horse or a man smells of Âkâśaphena (sky-foam ?)

15. " सर्वत्रौषधिखननमेतेन विधानेन कर्तव्यम् ॥ ".—Keśava.

(8) AVP. II. 87 = Kau. Sût. 107. 2.

मनायै तन्तुं प्रथमं पश्येदन्या अतन्वत ।
तन्नारीः प्र ब्रवीमि वः साध्वीः सन्तुवरीः ॥
साधुर्वस्तन्तुर्भवतु साधरेतुरथो वृतः ।
अथो होवंर्यूयं प्रातर्वोढेव धावत ॥
स्वर्गला इव पत्वरीरपामुग्रमिवानयम् ।
पतन्तु पत्वरीरिवोर्वरीः साधुना पथा ॥
अवाच्यौ ते तोतुद्येते तोदेनाश्वतराविव ।
प्रस्तोममुर्वरीणां शशयानामस्ताविषम् ॥
नारी पश्वमयूखं सूत्रवत्कृणुते वसु ।
अरिष्टो अस्य वस्ता प्रेन्द्र वास उतोदिह ॥

Context—The Kaṇḍikâ 107 is also from the chapter on omens and portents.

Application--Oblations are to be given in fire with the Vss from the AVP when many threads come out in the process of weaving or cutting the threads.

(9) AVP. III. 38. 6. = Kau. Sût. 68. 26.

यौ ते पक्षावजरौ पतत्त्रिणौ याभ्यां रक्षांस्यपहंस्योदन ।
ताभ्यां पथ्या स्म सुकृतस्य लोकं यत्र ऋषयः प्रथमजाः पुराणाः ॥ (1)
यदतिष्ठो दिवस्पृष्ठे व्योमन्नध्योदन ।
अन्वायन्सत्यधर्माणो ब्राह्मणा राधसा सह ॥

(1) cf. VS. XVIII. 52; TS. IV. 7. 13. 1.

Context--The Adhyâya VIII from the Kaṇḍikâs 60–68 which deal with the Sava Yajñas. The last Kaṇḍikâ (68) concerns Svargaudana, Brahmaudana Savas and is interwoven with the Kaṇḍikâs 60–63 and 67.

Application--The two AVP Vss along with IV. 12. 2, 3, 4; XI. 1. 19, 28; XII. 3. 46–48, 50 are addressed to the donor when the porridge is taken out with the ladle and is sprinkled with juices.

(10) AVP. IV. 5. 2 = Kau. Sût. 40. 14.

वृषणस्ते खनितारो वृषा त्वमस्योषधे ।
वृषासि वृष्ण्यावति वृषणे त्वा खनामासि ॥ [16]

Context--The two pâdas appear in the medical practice to promote virility of a man (Kau. 40. 14ff.). Dârila calls them as " Kalpajâ ".

Application--To promote virility of a man IV. 4 and the above two AVP mantras are recited. During the recitation the plants Ucchhuṣma and Parivyâdha are dug up with an iron instrument.

(11) AVP. V. 15. 1, 2 [(1)] = Kau. Sût. 73. 14. 15.

यथाशक्ति यथाबलं हुतादोऽन्ये अहुतादोऽन्ये ।
वैश्वदेवं हविरुभये संचरन्ति ॥
ते सम्यञ्च इह मादयन्तां इषमूर्जं यजमाना यमिच्छत ।
विश्वेदेवा इदं हविरादित्यासः सपर्यत ॥

(1) cf. TS. V. 4. 5. 1.; 5. 10. 5. MS. I. 4. 6. AB. VII. 19. GB. II. 1. 6.

Context--It is also in connection with house-hold fire and morning and evening oblations.

Application--These AVP Vss and many others quoted in the Kaṇḍikâ 73 are to accompany oblations in fire both in the morning and evening.

(12) AVP. V. 16. 3 = Kau. Sût. 2. 37.

उद्वासयाग्नेः श्रुतमकर्म हव्यमा सदि पृष्ठममृतस्य धाम । [17]

Context—The Kaṇḍikâ deals with " सायंप्रातर्होमवैश्वदेवपिण्ड-पितृयज्ञ (?) उद्धृतेऽग्नौ कार्याणि । " (Keśava).

16. Not found anywhere else.

17. Not found anywhere else.

Application—This mantra from the AVP accompanies the Udvâsana and Abhighârana Sanskâras in all the rites prescribed by the Kau. Sût.

(13) AVP. V. 30. 9 = Kau. Sût. 20. 5.
VIII. 18. 6.

अश्विना फालं कल्पयतामुपावतु बृहस्पतिः ।
यथा सद्बहुधान्यमयक्ष्म बहुपूरुषम् ।।

Context—The Kandikâ 20 is about "कृषिनिष्पत्तिकर्म" or the ploughing festival.

Application—With III. 17, he prepares the pair of bulls and the plough and yokes the bulls to the right side first and with "एहि पूर्णक" (Kalpajâ, according to Dârilâ) the left bull. Others are meant for cultivating soil. Finally with the AVP mantras he drags the plough-share.

(14) AVP. V. 31. 1, 2, 3, 4. = Kau. Sût. 62. 21.

अत्यासरत्प्रथमा धोक्ष्यमाणा सर्वान्यज्ञान् बिभ्रती वैश्वदेवी ।
उप वत्सं सृजत वास्यते गौर्व्यसृष्ट सुमना हिंकृणोति ॥
बधान वत्समभि धेहि भुञ्जती निज्य गोधुगुप सीद दुग्धि ।
इरामस्मा ओदनं पिन्माना कीलालं घृतं मदमन्नभागम् ॥
सा धावतु यमराज्ञःसवत्सा सुदुघां पथा प्रथमेह दत्त्वा ।
अतुर्णदत्ता प्रथमेदमागन् वत्सेन गां सं सृज विश्वरूपामिति ॥

Context—Once again these are in connection with Sava Yajñas.

Application—In the Brahmaudana Sava, during the course of the performance, a cow and utensils for milking are placed to the north of the fire. The cow is milked while these AVP Vss are being recited and the milk is sprinkled on the porridge.

(15) AVP. VII. 6. 10 = Kau. Sût. 43. 13. XX. 22. 2

वास्तोष्पते प्रतिजानीहि अस्मान् स्वावेशो अनमीवो न एधि।
यत्त्वेमहे प्रति नस्तज्जुषस्व चतुष्पदो द्विपद आ वेशयेह ॥ [1]
अनमीवो वास्तोष्पते विश्वारूपाण्याविन् ।
सखा सुशेव एधि नः ॥ [2]

Context—The Atharvapaddhati designates these two Vss as "Śâṅkhyâyikîye Ṛche" and also as Kalpaje. They occur in connection with the "Vâstu Saṁskâra".

Application—With the mantras grouped in the Vâstospatîya Gaṇa (Kau. 8. 23 ff) he collects the necessary materials to the right side of the fire, prepares Sântyudaka, sprinkles it on the ground which is the chosen site for the building. He begins the construction work with III. 12, makes the house firm by III. 12. 1, 2 (Dhruvâbhyâm). He enters the house with a pitcher of water and fire. He again sprinkles the house with "Saṁbhuṁ Mayobhû" (I. 5. 1 ; 6. 1) and offers oblations of rice mixed with milk to Vâstospati with the AVP mantras.

(16) AVP. XI. 5. 14 = Kau. Sût. 89. 12.

रमध्वं मा बिभीतनास्मिन्गोष्ठे करीषिणः ।
ऊर्जं दुहानाः शुचयः शुचिव्रता गृहा जीवन्त उप वः सदेम [3]
ऊर्जं मे देवा अददुरूर्जं मनुष्या उत ।
ऊर्जं पितृभ्य आहार्षमूर्जस्वन्तो गृहा मम ॥
पयो मे देवा अददुः पयो मनुष्या उत ।
पयः पितृभ्य आहार्षं पयस्वन्तो गृहा मम ॥
वीर्यं मे देवा अददुर्वीर्यं मनुष्या उत ।
वीर्यं पितृभ्य आहार्षं वीर्यवन्तो गृहा मम ॥

(1) cf. RV. VII. 54. 1 TS. III. 4. 10. 1. Śâṅ. Śr. II. 16. 1. Pâr. Gṛ. III. 4. 7. Âś. Gṛ. II. 9. 9. Śâṅ. Gṛ. II. 14. 5. Gob. Gṛ. IV. 7. 32. Maṅ. Brâh. II. 16. 1.

(2) cf. RV. VII. 55. 1. Yâska–X. 17. Pâr. Gṛ. III. 4. 7. Śâṅ. Gṛ. III. 4. 7.

(3) cf. VS. III. 14. Śâṅ. Śr. II. 12. 1. Śâṅ. Gṛ. III. 7. 2. Lâṭ. Śr. III. 3. 1. Âś. Gṛ. II. 5. 17.

Context—The Kaṇḍikâ 89 deals with the " Piṇḍa-pitṛyajña ".

Application—Having taken the faggots spread round the fire he praises the house with XIII. 1. 59 and VII. 60. 1 and with the given AVP Vss, having approached the fire-places the faggot down.

(17) AVP. XIII. 10 = Kau. Sût. 6. 11.

विमुञ्चामि ब्रह्मणा जातवेदसमग्निं होतारं अजरं रथस्पृतम्
सर्वा देवानां जनिमानि विद्वान्यथाभागं वहतु हव्यमग्निः ॥

Context—This is also from the Kaṇḍikâ dealing with the sources and Paribhâṣâs of the Kau. Sût. The Pratîka of this Vs. appears at the Vai. Sût. 24. 7. and Dârila designates it as " Kalpajâ ".

Application—This Vs is to accompany the first oblation of Samidh in the fire in a sacrifice which aims at killing enemies.

(18) AVP. XVI. 150. 2 = Kau. Sût. 97. 8.

ब्रह्म भ्राजदुद्गान्तरिक्षं दिवं च ब्रह्मावाधूष्टामृतेन मृत्युम् ।
ब्रह्मोपद्रष्टा सुकृतस्य साक्षाद्ब्रह्मास्मदप हन्तु शमलं तमश्च ॥

Context--The Vs appears in connection with omens and portents. The Vs forms a part of a Sûkta " Apeta etu " (cf. Vai. Sût. 38. 1).

Application—The whole of the Sûkta with the given Vs from the AVP is to be employed in a sacrifice to flatter Nirṛti to go away. A choice bull is the fee of the Brahmin who performs the sacrifice (Kau. 97. 9 ; cf. 94. 16)

(19) AVP. XVII. 13. 3. = Kau. Sût. 116. 7.
XX. 28. 3.

उत्तिष्ठत निर्द्रवथ न व इहास्त्वित्यश्वनम् ।
इन्द्रो वः सर्वासां साकं गर्भानाण्डानि भेत्स्यति ॥

Context—The Vs. occurs in connection with omens and portents.

Application—When ants infest a place, a performance is to be undertaken to get rid of their troublesome presence. The performance is in the form of a sacrifice in which first usual oblations are *given* to white, black, red and other kinds of ants belonging to east, south, west and other directions. If even with such a sacrifice the trouble of the ants does not lessen, then sacrifice is to be installed in the north (in the house), reeds are to be used in place of grass that is usually used in a sacrifice, the oil of Iṅgiḍa forms Âjya and the ladle is to be prepared from the branch of a Sâka tree. The oblation of Iṅgiḍa is given in the fire with the AVP mantra to Indra or Yama with the call " Phaṭ hatâḥ Pipîlikâḥ ".

(20) AVP. XIX. 33. 1–3 = Kau. Sût. 128. 4.

सोमो राजा सविता च राजा भुवो राजा भुवनं च राजा ।
शर्वो राजा शर्म च राजा तत उ नः शर्म यच्छन्तु देवाः ॥
आदित्यैर्नो बृहस्पतिर्भगः सोमेन नः सह ।
विश्वेदेवा उर्वन्तरिक्षं तत उ नः शर्म यच्छन्तु देवाः ॥
उताविद्वान्निष्कृद्याथोस्मग्नी यथायथम् ।
मानो विश्वे देवा मरुतो हेतिमिच्छत ॥

Context—These Vss also occur in connection with omens and portents.

Application—When the stars seem to fall, oblations should be given in fire to Indra and Agni with the Vs " Yat

Naksatram" and also with the three AVP Vss. Gold should be given to the priest. This is an expiation.

(21) AVP. XIX. 42. 4. 5. = Kau. Sût. 47. 16.

वज्रोऽसि सपत्नहा त्वयाद्य वृत्रं साक्षीय ।
त्वामद्य वनस्पते वृक्षाणामुद्युष्महि ॥
स न इन्द्र पुरोहितो विश्वतः पाहि रक्षसः ॥
अभिगावो अनूषताभि द्युम्नं बृहस्पते ॥
[प्राणप्राणं त्रयस्वासो असवे मृड ।
निर्ऋते निर्ऋत्या नः पाशेभ्यः मुञ्च ॥]

Context—The Vss occur in the beginning of the Adhyâya VI which deals with the witchcraft practices. In the beginning the Sûtra gives the Paribhâsâs to be followed in the following practices.

Application—In the witchcraft practices a staff is required. The holding of the staff (perhaps the same as mentioned in the Sûtra 12–" भारद्वाजप्रवस्केनाङ्गिरसं दण्डं वृश्चति । ") is done with the given AVP. Vss.

(22) AVP. XIX. 51. 1–4. = Kau. Sût. 42. 17.

इदावत्सराय परिवत्सराय संवत्सराय प्रतिवेदयाम एनत् ।
यद्व्रतेषु दुरितं निजग्मिनो दुर्हार्द तेन शमलेनाञ्जः ॥
यन्मे व्रतं व्रतपते लुलोभाहो रात्रे समधातां म एनत् ।
उद्यन्पुरस्ताद्विपगस्तु चन्द्रमाः सूर्यो रश्मिभिराभिगृणोत्वेनम् ॥
यद्व्रतमतिपेदे चित्त्या मनसा हृदा ।
आदित्या रुद्रास्तन्मयि वसवश्च समिन्धताम् ॥
व्रतानि व्रतपतय उपाकरोम्यग्नये ।
स मे द्युम्नं बृहद्यशो दीर्घमायुः कृणोतु मे ॥ [18]

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18. The Pratîka of this Vs. occurs at the Kau. 6. 19 where Dârila designates it as Kalpajâ. All the four Vss. beginning with "Idâvatsarâya" etc. are termed by the Atharvapaddhati as "चतसृभिः कल्पजाभिः" and the Daśa Karmâni as "कल्पजैः चतुर्भिः". Cf. AVŚ VI. 55. 3. and the following and TS. V. 7,2. 4.

Context—The Kaṇḍikâ 42 (12–18) gives the rules concerning the return of a disciple after finishing his studies.

Application—With VII. 89. 1 (X. 5. 46) or according to the Atharvapaddhati with "आपो हि ष्ठा इति चतसृभिः" (I. 5. 1–4) in the "परिसमाप्तब्रह्मचर्यव्रत" (Dârila), after due shaving, Śântyudaka is to be performed by the side of some water-place. After the sun-set, he places three sacrificial faggots with "आपो दिव्या इति द्वाभ्यां एधोऽसि इत्येका" (VII. 89. 1. 2. 4 Atharvapaddhati). He offers oblations of ghee indicative of the finishing of the vow, in the fire with the given AVP Vss. Finally he offers in the fire sacrificial faggot.

(23) AVP. XX. 8. 4 = Kau. Sût. 46. 55.

यो अभ्यु बभ्रुणायसि स्वपन्तमत्सि पुरुषं शयानमगत्स्वलम् । [19]
अयस्मयेन ब्रह्मणाश्ममयेन वर्मणा पर्यस्मान्वरुणो ।
दधत्यभ्यवकाशो संविशत्यभ्यवकाशे संविशति ॥

Context—The Kaṇḍikâ 48 is devoted to various practices. The extract from the AVP appears in a prâyaśchitta ceremony (46. 30–55).

Application—Keśava describes the ceremony as "Sakuna Sânti" in which the present AVP extract is rubricated, and further details it as "अपशब्दं श्रुत्वा कपिञ्जलवाशितं श्रुत्वा ग्रामे अरण्ये पक्षिवाशितं श्रुत्वा...........उलूकवाशने कपोतवाशने पूर्वतो वा उत्तरतो वा लोके निन्दितः यत्किञ्चिल्लोके विरुद्धं दृष्ट्वा श्रुत्वा—and still further आकाशे यदि स्वपिति अरण्ये वा शून्ये गृहे वा तदा तदा "यो अभ्य बभ्रुणा" इति ऋचं जपित्वा स्वपिति । (Keśava).

Dârila says, "पुनः कापिञ्जलानि स्वस्त्ययनानि भवन्ति.........यो अभ्य बभ्रुणायसि (?) अभ्यवकाशे अम्बरे आकाशे च अन्यस्मिन्वा लोके गर्हिते संयोग-दोषात् । दोषशमना (!) यस्याः जपः ....".

19. Cf. Nakṣatra Kalpa (Kaṇḍikâ 36).

(24) AVP. XX. 34. 2 = Kau. Sût. 6. 9.

संस्रावभागास्तविषा बृहन्तः प्रस्तरेष्ठा बर्हिषदश्च देवाः ।
इमं यज्ञमभि विश्वे गृणन्तः स्वाहा देवा अमृता मादयन्ताम्॥ (1)

Context—This is also from the sources and Paribhâṣâs of the Kau. Sût. The Pratîka of the Vs. appears in the Vai. Sût. also (4. 7).

(1) The Vs. occurs with a good deal of variants in VS. II. 18; Kât. Śr. III. 6. 18. TS. I. 1. 13. 2–3. TB. III. 3. 9. 7. Its pratîka in the Vai. Sût. 4. 7.

Application — The AVP Vs. is to accompany the sprinkling of ghee from a pot of ghee. The Sûtras on the point are :

" स्रुवमग्नौ धारयति " । " यदाज्याधान्यां तत्संस्रावयति " ।

Dârila explains them as " संस्रवणमन्थात् " (i. e. with Saṁsrâvabhâgâḥ etc.) दक्षिणेन हस्तेन स्रुवधारणं सव्येन आज्यधानीसंस्रावणम् । " The Âjyapâtra is held in the left hand and the Sruva in the right.

(25) AVP. XX. 46. 7–10 = Kau. Sût. 46. 54.

प्रेहि प्रहर वा दावान्गृहेभ्यः स्वस्तये ।
कपिञ्जल प्रदक्षिणं शतपत्राभि नो वद ॥

भद्रं वद दक्षिणतो भद्रमुत्तरतो वद ।
भद्रं पुरस्तान्नो वद भद्रं पश्चात्कपिञ्जल ॥

शुनं वद दक्षिणतः शुनमुत्तरतो वद ।
शुनं पुरस्तान्नो वद शुनं पश्चात्कपिञ्जल ॥

[भद्रं च पुत्रैर्भद्रं वद गृहेषु च ।
भद्रमस्माकं वद भद्रं नो अभयं वद ॥

आवदंस्त्वं शकुने भद्र मा वद तूर्णमासीनः सुमतिं चिकिद्धि नः।(1)
यदुत्पतन्वदसि कर्करिर्यथा बृहद्वदेम विदथे सुवीराः ॥ (2)

यौवनानि महयसि जिग्युषामिव दुन्दुभिः ।
कपिञ्जल प्रदक्षिणं शतपत्राभि नो वद ॥]

(1) cf. RV. II. 43.3.
(2) cf. RV. II. 1. 16.

Context — These Vss. appear in a prâyaśchitta ceremony.

Application — Keśava describes the ceremony as Saunaka-Sânti and the Sûtra states " प्रेहि प्रहरेति कापिञ्जलानि स्वस्त्ययनानि भवन्ति।" Dârila defines "kapiñjalaḥ tittire (ḥ) sadṛśaḥ" and states that the cry of a Kapiñjala is inauspicious yet the evil that is foretold by such a cry can be averted by the Kâpiñjala Svastyayanâni with the AVP mantras. The Nakṣatra Kalpa (Kaṇḍikâ 36) has the following passage " सेनां चेदभ्युत्थितां कपिञ्जलः प्रतिवदेत् " भद्रं वद " इति तिस्रः कापिञ्जलानि स्तवनानि वदन्ति।"

(26) AVP. XX. 47. 4 = Kau. Sût. 127. 5.

वायवा रुन्द्धि नो मृगानस्मभ्यं मृगयद्भ्यः ।
स नो नेदिष्ठमा कृधि वातो हि रशनाकृतः ॥

Context — This AVP Vs. occurs in the chapter on omens and portents.

Application — The stanza is employed in a pacificatory rite when the portent: " अथ यत्रैतद्धूमकेतुः सप्तर्षीनुपधूपयाति तद्योगक्षेमाशङ्कम् ". Then five kinds of birds begin to fly in a continuous line. To avert the calamity, Varuṇa should be praised thrice with IV. 16. 3 and oblations should be given to him with VII. 83. 1-4 and so also to Vâyu with the given AVP verse.

(27) AVP. XX. 48. 5 = Kau. Sût. 108. 2.

समीची माहनी पातामायुष्मत्या ऋच्यो मा सत्सि।
तनूपात्साम्नो वसुविदं लोकमनुसंचराणि ॥ [20]

Context — This stanza from the AVP forms a part of a hymn beginning with " भवतं नः समनसौ " in Kau. 108 [21]. The present stanza also appears in the Vai. Sût. 17. 4. It

20. Cf. TS. III. 2. 7. 1; Śâñ. Śr. VI. 8. 4.; Âś. Śr. V. 2. 14.

21. Some of the verses from this hymn appear in the RV., SV., TS. etc.

is employed together with the whole hymn in a sacrifice to avert the evil effects caused by the fire generated by fire (यत्रैदग्निनाग्निः संसृज्यते ।).

Application — The hymn together with this stanza is to accompany the oblations. The same is the expiation. Gold should be given to the Kârayitṛ.

(28) AVP XX. 48. 9 = Kau. Sût. 56. 17.

यथापः प्रवता यान्ति यथा मासा अहर्जरम् ।
एवा मा ब्रह्मचारिणो धातरायन्तु सर्वदा ॥ (1)

(1) cf. TA. VII. 3.3.
Tai. Up. I. 4.3.

Context — The Atharvapaddhati calls this stanza as Kalpajâ. The stanza appears in the Upanayana ceremony.

Application — After the tying of the girdle, the Brahmachârin holds the staff, puts on the thread, recites "Ahaṁ rudrebhiḥ" (IV. 30) after the Âchârya, takes the vow of Brahmacharya which is to last for twelve years. The Âchârya tells him the rules of conduct, puts on his head rice, barley and Śami over which "Ahan enaṁ bhûtebhyaḥ" (Kau. 56. 13) is recited and makes the boy to face him. Lastly the Âchârya takes a Samidh and puts it on the fire with the recitation of the given AVP mantras.

(29) AVP. XX. 50. 6-8. = Kau. Sut. 58. 1.

भद्राय कर्णः क्रोशतु भद्रायाक्षि वि वेपताम् ।
परा दुष्वप्न्यं यद्भद्रं तन्न आ सुव ॥
अक्षिवेपं दुष्वप्न्यमार्तिं पुरुषरोषिणम् ।
तदस्मादश्विना युवमप्रिये प्रतिमुञ्चतम् ॥
यत्पार्श्वादुरसो मे अङ्गादङ्गादववेपते ।
अश्विना पुष्करस्रजा तस्मान्नः पातमंहसः ॥

Context and **Application** — These stanzas are only to be recited to a person who has a ringing sound in his ear or

whose eyelids are twitching. Keśava says–" कर्णं क्रोशन्तमनुमन्त्रयते अक्षिस्फुरन्तमनुमन्त्रयते " ।

(30) AVP. XX. 57. 7–8. = Kau. Sût. 89. 13.

अयं नो अग्निरध्यक्षोऽयं नो वसुवित्तमः ।

(1) cf Śâṅ. Gr. III. 7. 3. अस्योपसद्ये मा रिषामायं रक्षतु नः प्रजाम् ॥ (1)

अस्मिन्सद्मे पुष्यास्मैधमानाः स्वे गृहे ।

(2) cf. ŚB. XIV. 9. 4. 23. इमं समिन्धिषी मह्यायुष्मन्तः सुवर्चसः ॥ (2)

Context — The Kaṇḍikâ 89 deals with the Piṇḍapitṛyajña.

Application — The fire is brought back again with these AVP Vss. and with XVIII. 3. 42; 4. 88; XVIII. 4. 65.

The Nîlarudra Upaniṣad reconstructed from the AVP Samhitâ.

AVP	Nîl. Up.
XIV. 2	1–17
XIX. 22. 1–3	18, 19, 20
VIII. 7. 9	21
XX. 57. 7	22–24
XX. 58. 5	24–25

The Nîlarudra Upaniṣad--

अपश्यं त्वावरोहन्तं दिवतः पृथिवीमिव ।
अपश्यं अस्यन्तं रुद्रं नीलग्रीवं शिखण्डिनम् ॥ १ ॥

दिवत उग्रोऽवारूक्षत् प्रत्यष्ठाद्भूम्यामधि ।
जनासः पश्यतेमं नीलग्रीवं विलोहितम् ॥ २ ॥

एष एत्यवीरहा रुद्रो जलाषभेषजी ।
वि (ते) क्षेममनीनशद् आ वाचीकरो व्येतु ते ॥ ३ ॥

नमस्ते भवभामाय नमस्ते भवमन्यवे ।
नमस्ते बाहुभ्यामुतोत इषवे नमः ॥ ४ ॥

यामिषुं गिरिशन्त हस्ते बिभर्ष्यस्तवे ।
शिवां गिरिश तां कृणु मा हिंसीः पुरुषं मम ॥ ५ ॥

शिवेन वचसा त्वा रुच्छाच्छा वदामासि ।
यथा नः सर्वमिज्जगदयक्ष्मं सुमनो असत् ॥ ६ ॥

यात इषुः शिवतमा शिवं बभूव ते धनुः ।
शिवा शरण्या या तव तया नो मृडा जीवसे ॥ ७ ॥

या ते रुद्र शिवा तनूरघोरा पापकाशिनी ।
तयानस्तन्वा शन्तमया गिरिशं ताभि चाकशीहि ॥ ८ ॥

असौ यस्ताम्रो अरुण उत बभ्रुर्विलोहितः ।
ये चे मे अभितो रुद्रा दिक्षु श्रितास्सहस्रशोऽवैषां हेड ईमहे ॥ ९ ॥

अदृश्रन् त्वावरोहन्तं नीलग्रीवं विलोहितम् ।
उत त्वा गोपा अदृश्रन् उत त्वोदहार्यः ॥ १० ॥

उतो त्वा विश्वाभूतानि तस्मै दृष्टाय ते नमः ॥

नमो अस्तु नीलशिखण्डाय सहस्राक्षाय वाजिने ।
अथो ये अस्य सत्त्वानस्तेभ्योऽहमकरं नमः ॥ ११ ॥

नमांसि त आयुधायायानाततायं धृष्णवे ।
उभाभ्यामकरं नमो बाहुभ्यां तव धन्वने ॥ १२ ॥

प्रमुञ्च धन्वनस्पर्युभयोरात्न्योर्ज्याम् ।
याश्च ते हस्त इषवः परा ता भगवो वप ॥ १३ ॥

अवतत्य धनुस्त्वं सहस्राक्षश् शतेषु धे ।
विशीर्य शल्यानां मुखा शिवो नः शम्भुरआ वर (१) ॥ १४ ॥

विज्यं धनुः शिखण्डिनो विशल्यो बाण वाँ उत ।
अनेशन्न् अस्येशवश् शिवो अस्य निषङ्गथिः ॥ १५ ॥

परि ते धन्वनो हेतिर् अस्मान्वृणक्तु विश्वतः ।
अथो य इषुधिस्तवारे अस्मिन्निधेहि तम् ॥ १६ ॥

या ते हेतिर्मीढुष्टम हस्ते बभूव ते धनुः ।
तया त्वं विश्वतोऽस्मान् अयक्ष्मया परि भुज ॥ १७ ॥

नमो अस्तु सर्पेभ्यो ये के च पृथिवीमनु ।
येऽन्तरिक्षे ये दिवस्तेभ्यस्सर्पेभ्यो नमः ॥ १८ ॥

ये चामी रोचने दिवो यश्च सूर्यस्य रश्मिषु ।
येषामप्सु सदस्कृतं तेभ्यस्सर्पेभ्यो नमः ॥ १९ ॥

या इषवो यातुधानानां या वनस्पतीनां ।
येऽवटेषु शेरते तेभ्यः सर्पेभ्यो नमः ॥ २० ॥

यस् स्वजानां नीलग्रीवो यस् स्वजानां हरिर् उत ।
कल्माष पुच्छं ओषधे जम्भयास्यरुन्धति ॥ २१ ॥

सर्वं नीलशिखण्डेन वीर कर्मणि कर्मणि ।
इमामस्य प्राशं जहि येनेदं विवदामहे ॥ २२ ॥

तृतीयकं वितृतीयकं सदन्दिं तक्मानमुतराजयक्ष्मम् ।
अधशूशक्रोऽन्वमुश्वत तृतीयकमेवाहं तदनुमुश्चामि ॥ २३ ॥

नमो भवाय नमः शर्वाय नमः कुमारशत्रवे ।
नमो नीलशिखण्डाय नमः सभाप्रपादिने ॥ २४ ॥

[अस्त्वा एत्तम् ? शिशुमारोऽसावयत्त ? पुरीक्षः ।
कुमारशत्रवो व रो ह द् कं प रि वा च ल म् ? ॥ २५ ॥]

CHAPTER III

"THE ATHARVAN CIVILIZATION"

(Home and Society, Woman, Kingship; Disease and Medicine; Magic and Witchcraft; Religion–Cosmology; Cosmogony; Gods; Individual Gods; Semi-divine beings; Principles underlying Vedic religion; Eschatology; Myths and Legends; Philosophy; Sundry Matters; Beliefs, Customs; etc. Literature; Literary tendencies etc.)

Home and Society — 'The five races of men[1] (II. 1. 2; III. 21. 5; 24. 3; IV. 23. 1; VII. 6. 1) is perhaps the eponym of the five great Âryan tribes and their descendants. It probably refers to the confederation of the Turvaśas, Yadus, Anus, Druhyus and Purus mentioned in the RV.[(1)] The Âryan tribes had their settlements as far as Mahâvṛṣa, Mûjavat, Balhîka, Gandhâri, Aṅga and Magadha. Mûjavat is frequently mentioned in the Vedic literature as typical for a distant region (V. 22. 4. 7.).[(2)] Balhîka (V. 22. 4), Mahâvṛṣa (V. 22. 4), Mûjavat (V. 22. 7), Aṅga, Gandhâri and Magadha (V. 22. 14) seem to be the extreme limits of the Âryan settlements for the disease Takman is asked to go to these places. He is asked to shake a Śûdra woman of Balhîka. These might be ethnic regions or communities. The Âryans were still in the land of the Saptasindhus (IV. 6. 2; VI. 3. 1; 61. 3)[(3)] [2]and the Kuru lands

(1) RV. I. 108. 8

(2) RV. X. 34. 1. TS. I. 8. 6. 2. VS. III. 61. ŚB. II. 6. 2. 17.

(3) VS. XXXVIII. 26

1. AV. V. 17. 9—ब्राह्मण एव पतिर्न राजन्यो न वैश्यः। तत्सूर्यः प्रब्रुवन्नेति पञ्चभ्यो जनेभ्यः॥

2. Maxmullar, "Chips from a German Workshop." I. p. 63.

(XX. 127. 8). Yet the reference to Yamunâ (IV. 9. 10), the familiarity with the tiger which was considered as the typical danger to life in early times (VI. 110. 2; 140. 1) show that they had advanced to the east as far as Magadha and Aṅga countries. References are also made to the famous rivers[3] like Paruṣṇî (VI. 12. 3)[(1)] and the unknown rivers like Vâraṇâvatî (IV. 7. 1).[(2)] Various peaks of the Himâlayas–Traikakuda (IV. 9. 8. 9.), Suparṇasuvana (V. 4. 2) and various barbarous tribes such as Kirâta (X. 4. 14); Andhaka[(3)] (Ardhaka XI. 2. 7) are also referred to.[4] The Âryans knew the sea (XI. 2. 25).

(1) RV. VII. 18. 8.

(2) Cf. RV. X. 16. 14. सिकतावती, ह्रदिकावती.

(3) RV. I. 47. 6; 48. 3; 56. 2; X. 136. 5.

The Âryan society (Viśah--people XII. 5. 8) was divided into two broad classes--Âryan and Śûdra (VI.20.4) or Âryan and Dâsa.[(4)] The first was again divided into three-Brahmin, Kṣatriya and Vaiśya (II. 15. 4; XIX. 32. 8).[(5)] [5] But among these three Brahmin was considered chief (V. 17. 9). In the AV. Brahmins call themselves "gods" (V. 11. 11; VI. 13. 1; 114. 1; VI. 58. 2; XI. 1. 23)[(6)] Their claims and prerogatives have reached here the highest pitch.[6] Their social and economic conditions are very much the same as those depicted in the

(4) VS. XIX. 30.

(5) RV. VIII. 35. 16, 17, 18; X. 90. 12.

(6) TS. I. 7. 3-4. MS. I. 4. 7. ŚB. II. 2. 2. 6.

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3. Thomas, "The Rivers of the Veda". JRAS 14. 4.
4. The RV. also mentions Gandhâra (I. 126. 7); Kîkata (Magadha (?) III. 53. 14). Gaṅgâ, Yamunâ (X. 75).
5. Muir OST. I. 7–15 for the Caste-system in the Vedic period.
6. King Soma ceded his claim as the mythical husband of a maiden in favour of the Brahmins (सोमो राजा प्रथमो ब्रह्मजायां पुनः प्रायच्छत् अहृणीयमानः । अन्वर्तिता वरुणो मित्र आसीत् अग्निर्होता हस्तगृह्या निनाय ॥) V. 17. 2. The wedding was conducted by the gods themselves.

Brâhmaṇa works. Dakṣiṇâ is still their prime concern. The special feature of the Atharvan hymns is the fierce imprecations against the oppressors of
(1) RV. X. 109. the Brahmins (V. 17; 18; 19; XII. 5)[1] Murder of a Brahmin is the greatest sin. Kings and noblemen at times violated the purity of a Brahmin's wife (V. 17. 3, 10) but then calamities befall like hail on the king and his kingdom. There the prosperity vanishes, children are not born and people are terrified by portentous appearances (V. 17. 12. f). The same punishments befall them who rob Brahmins of their cattle (V. 19. 8, 9). Such oppressors die (V. 19. 12, 14). When helped by the Brahmins, the Kṣatriyas become powerful (II. 19).

The AV is fitly called the Kṣatra Veda i. e. the Veda in the interest of the Kṣatriyas with all their aims and duties. Indeed, Prof. Weber and M. Bloomfield have pointed out the circumstances and literary statements which make it seem possible that the Atharvan was in certain mood regarded as the Veda of the Kṣatriyas.[7]

Indra is the trader himself (III. 15. 1). AV III. 15 (Kau. 50. 12) is a merchant's prayer. The merchant was required to undertake long journey on business purposes (III. 15. 4) His way was infested
(2) Gobh. Gr. IV. 8. 19 f. by robbers, waylayers, and wild beasts.
Kha. Gr. IV. 3. 7. He invested wealth in Prapaṇa, went out for purchases and gained a hundred-fold in transactions. The business was done by the barter system. The wealth was increased through wealth (धनेन देवा धनमिच्छमानः [2]). Śakadhûma (VI. 128 ; Kau. 50. 13, 14) predicted weather for a person who was about to start on a journey. The professions of a Karmâra (metal-worker),

7. Bloomfield. SBE, XLII. p. XXV ff.

Rathakâra (chariot-builder), Dhîvâna (wheelright) (III. 5), barber [8] (VIII. 2. 17), medical practitioner [9] (V. 30) are also mentioned. Their skill was purchased by some medium of exchange (Sulka-III. 29. 4.) [10].

But cattle-rearing and agriculture were perhaps the main occupations of those times. There are charms in the AV. for the prosperity of cattle (II. 26; III. 14), prayers to plants like Arundhatî to protect cattle (VI. 59), charms to secure harmony between a cow and her calf (VI. 70; Kau. 19. 14 ff). The "Karki Pravâdâ ṛchaḥ" (IV. 38. 6, 7; Karkî—a white cow) secure prosperity of cattle. A cow appears in various capacities in the Savayajña as the Dakṣiṇâ to a Brahmin or as the Anubandhyâ for the cattle sacrifice. In such a sacrifice the cow is given to the priest as a peculiar kind of reward (Kau. 66. 13). VI. 72. 2 [(1)] is clearly meant for bringing home the strayed cattle. The custom of marking the cattle is mentioned in XII. 4. 6 and also in VI. 141. II. 32 is a charm against worms in cattle (Kau. 27. 21-26). The cows were taken to ponds (I. 4. 3). They formed the wealth of the Âryans (III. 16. 3). The custom of naming the cattle is possibly referred to in VI. 72. 2. [(2)] Rudra is requested to spare the cows from his

(1) RV. X. 19. 5.

(2) Cf. Gob. Gr. III. 8. 3. Lât. Śr. 3 ; III. 6. 3. Kât. Śr. XXVI. 5. where Iḍâ is the typical name of the cow.

8. "When thou, O Barber, shearest with your sharp well-whetted razor, our hair and beard, do not, while cleansing our face rob us of our life."

9. "मा बिभेर्न मरिष्यसि जरदष्टिं कृणोमि त्वा ।" this seems to be the speech of a professional medical man.

10. *Nṣika* (AV. V. 17. 4) is a doubtful word. Macdonell and Keith take it as a medium of exchange (Vedic Index I. 454) but Dr. D. R. Bhandarkar and S. K. Das (Economic History of Ancient India) hold that Niṣka was both an ornament and bullion currency having a fixed weight and value.

weapon (VI. 59. 3 ; VII. 75. 1). The cow slain by the missile of Rudra was called as " Îśânahatâ " (cf. Dârila and Keśava on Kau. 36. 15). Robbers also stole away the cows (VII. 75). Vâyu, as the husband of directions (II. 10. 4) and moving everywhere is naturally regarded to be the companion of cattle, when they are away from home (II. 36. 1) (1). So also Sinîvâlî, as a phase of moon illuminates their way home (II. 26. 2). The cow of a Brahmin must never be harmed. [11]

(1) Cf. TB. III. 2. 1. 4.

Agriculture was also a very important occupation of the Vedic Âryans. III. 17 describes the process of cultivation in which Sîtâ (furrowed land) is invoked to give abundance of grain. Aśvins also seem to play a prominent part in agriculture (III. 17. 4 ; VI. 50. 1)(2). Bulls were yoked to the plough (II. 8. 3) which was made of strong Khadira wood (cf. Phâlamaṇi extolled in X. 6 which is said to be Khâdira). The metal plough-share seems to have been known as well, if Pavîra (III. 17.3)(3) has that meaning. Kṣetrapati was the divinity of the field (II. 8. 5). VI. 142 is to be recited during the sowing of the seed when the field is furrowed. VI. 79 is a praise of Nabhaspati (the lord of the clouds) for procuring the increase of grain. VI. 50 is the exorcism of vermins infesting grain in the field. Such vermins as Tarda, Upaskava, Vyaḍhvara, S'alabha are to be killed by the Aśvins. [12]

(2) RV. I. 117. 21.

(3) VS. XII. 71. TS. IV. 2. 5. 6. MS. II. 7. 12.

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11. IV. 3 is a shepherd's charm against such dangers to the kine as tiger, wolf and robber.

12. Dr. Keith has already criticised the view of Baden Powell that the Âryans were " princely conquerors " of the aboriginals and not themselves cultivators, by stating that this view can not be reconciled with the RV. (and also with the AV)". Cambridge History of India. I. 101.

The Âryan house in ordinary circumstances would be a Sâlâ though built on strictly scientific principles. The AV. IX. 3 enumerates the different things to be used in the construction work of the Śâlâ. The plot chosen for the work would naturally be a lawn covered with grass. Before the walls of the house were actually raised, a frame-work was made by fixing poles at short distances which were connected at the top by posts running all round. On these connecting poles rested the cross-beam.[13] The posts were tied to each other by means of ropes (IX. 3. 2, 6). It had a thatched roof (IX. 3. 4)[14]. It had doors and windows and separate rooms for women, fire, and for other purposes (IX. 3. 7). There were outhouses for cows, horses, for storing grain (IX. 3. 13 ; III. 12. 2 ; 14. 3). The house was always kept clean. It contained all the necessities of life-vessels, probably earthen, wooden seats, mats, mortar, pestles, winnowing baskets and the like and the fire was kept perpetually burning in the hearth. References are also made to the houses in the lakes full of lotus flowers (VI. 106. 2). These were perhaps the Harmyas (IV. 5. 5). Bed-steads, litters were used for sleeping purposes (IV. 5. 3) and dog was the watchman at night (IV. 5. 6). Danger of fire to the house could be warded off by VI. 106 and VI. 56 is the exorcism of serpents from the premises.

The natural resources of the country and the creative impulse of the Vedic artisans naturally resulted in the

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13. "उपमितां प्रतिमितामथो परिमितामुत।" (IX. 3. :1) *Upamitâ*—vertical post; *Pratimitâ*—slanting support; *Parimitâ*—a cross-beam connecting the vertical post. cf. "On the Interpretation of some of the Doubtful words in the AV.". (p. 29) Dr. T. P. Chaudhari.

14. AV. IX. 3. 17. "तृणैरावृता पलदान्वसाना रात्रीव शाला जगतो निवेशनी मिता पृथिव्यां तिष्ठति हस्तिनीव पद्वती ॥"

inventions of various arts and crafts. People knew weaving (VI. 112. 2) and used two garments—the upper and the lower (VIII. 2. 16). Coloured garments were used by women (I. 17. 1). Metal-workers, chariot-builders, charioteers enjoyed a high social position (III. 5. 6). Boats were probably carved out of the tree-trunks (VIII. 1. 6). But they must have been specious enough as a wedding party is said to cross a river with their help (II. 36. 5).

The standard of morality was very high and immorality was severely punished. Among crimes is counted the stealing of cows by a Taskara-robber (IV.21.3) who was different from a Stena-a thief (IV.3.5). Flesh, wine,[15] dice and women are things in which man's mind has strong attachment (VI.70.1; XIV.1.35; XV.9.1,2)[(1)]. Marriage of the younger brother or sister before the elder brother or sister was a sin requiring expiation (VI.112;113). Deliberate miscarriage was the greatest sin (VI.112.3; V.17.7) [16] [(2)]. Greatest of all the sins is the sin of violating the Brahmin's spouse or robbing him of his cow (V.17 ; 18 ; 19). Non-payment of debt incurred even in gambling required expiation (VI.119). Those who are free from debt go to the third heaven (VI.117.3).

(1) RV. VII. 86.6; VIII. 106.1.

(2) MS. IV.9.1

The chief entertainment was gambling (VII.50.1) in which success could be secured by prayer to Apsarases (IV.38.1). Chariot-racing, boating, moving in garden, were also some other pastimes (VIII.1.6) in addition to singing and dancing.

15. Brandy is used in practices connected with love-charms (Kau. 36. 13, 14); to produce harmony (12. 6, 9); at Vaitâna (30. 9). Surâ in the curative form is used in Sautrâmaṇi. Also see Vai. Sût. (30. 13).

16. Pûṣan is asked to wipe off the sin of an abortionist.

The ideal of the society is depicted in IV.30.4-6.[17] [(1)]

(1) For the opposite of this see S'B. IV.1.5.3ff.

Woman — The woman of the Vedic period is depicted in the charms of the AV in a more natural light which concession is denied to her in the main current of the Vedic literature. The Strîkarmâṇi of the AV fittingly describe her during her maidenhood and after. Herein we find a spinster longing for husband; the wooer soliciting the hand of a desired maiden ; the mistress of the house holding her sway in her own house ; a jealous woman employing a fierce incantation to cut off her rival in love or using love-mixtures to attract the attentions of her man. Thus we meet here with all the yearnings and longings of the Vedic woman. In addition to this the AV provides all the normal practices pertaining to women such as wedding and the following Saṁskâras connected with pregnancy and child-birth. It is a note-worthy fact that the AV does not express any desire on behalf of an Âryan for the birth of a daughter. On the contrary the birth of a daughter was deprecated (VI. 11.3). A son "ten month old" was the persistent demand (I. 11.6; III. 23.2). [18]

When the girl attained maidenhood, Bhaga was invoked to confer Varchas upon her (I. 15). Normally until her marriage the girl lived with her parents but if they were lost, she is described as living in the house of her brother (I. 14.2) and a maiden without a brother was thought as devoid of lustre and fortune (I. 17.1) or protection and support.[(2)]

(2) RV. I. 24.7; IV. 5.5. Manu. III. 11. Yāj. I. 53 Vâ.Dh. XVII. 16. Ga.Dh. XXVIII. 20.

17. For the contrast compare the story of Chyavana as told in the Jaiminîya Brâhmaṇa. "Proceedings of the American Oriental Society". 1883. JAOS. XI. p. cxiv.

18. " पुमांसं पुत्रमाधेहि दशमे मासि सूतवे ॥ " (V. 20.10)

The Vedic Âryans in accordance with their obvious partiality for heroes entirely ignored the claims of the girls to be initiated and no form of ritual is prescribed for them.[19] In the AV there is no trace of child-marriage. On the other hand references to suitors courting the love of a maiden and even the references to the sons born of maidens unmarried (V. 5.8) clearly speak about the full growth of a girl before she was given away in marriage.

Evil bodily characteristics were taken into consideration of a marriageable girl. Lalâmi (a spot on the fore-head), uncouthness of limbs; fierceness of body and looks were some such characteristics (I. 18) which required expiation. But as it was rather difficult to be sure of such physical marks the maiden was given eight or nine lumps of earth chosen from different places and as she chose, her disposition was gauged (Kau. 37.7–12).[1] Owing to these defects or some other reasons if girls could not secure husband then for that purpose the AV has provided with the Pativedanâni (II. 36; VI. 60 etc.). The spinster waiting for her husband is described in VI. 60.1. She is tired of going to the wedding feasts of other women. Dhâtṛ and Aryaman who procure husband for her after her own heart should allow her to enjoy her own marriage-feast.

(1) Gob. Gṛ. II. 1.3–9.

The suitors used to come to choose the maiden.[2] (II. 36.5, 7). Aryaman is the typical wooer[3] (XIV. 1.3). Usually the father of the bride-groom and the Purohita of the house were the wooers.[20]

(2) RV. X. 27.12.
(3) RV. X. 39.2, 5; X. 85.23.

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19 Keith, " Religion and Philosophy of Veda ", pp. 369, 378.

20 Keith, " Religion and Philosophy of Veda ", p. 374.

Soma, Brahmâ and Aryaman are the mythical husbands of every maiden (II. 36.2).[21] King Soma makes her lovely (II. 36.3). Tvaṣṭṛ begets husband and wife for each other in the womb (VI. 78.3) while the great golden hook of Indra, the lord of S'achî, procures wife for a man (VI. 82.3).

In love-matters a maiden enjoyed freedom like the youths. The Aśvins as the gods of love, joined the lovers (II.30.2)[22]. I.34 is the charm to be used with licorice to win the love of a maiden. The AV gives us a number of such charms (II.30 ; VI.8 ; I.34 ; VI.9 ; 102; 139 ; III.25). The winged arrow of Kâma barbed with love created undeviating desire in the heart of the beloved woman (III.25). Creeper was the symbol of a loving woman (VI.8.1).

The marriage of Sûryâ, [1] the daughter of Savitṛ with Soma, the moon is the typical marriage (heavenly). The Aśvins acted as the wooers in it (VI.82. 2; XIV.1.7ff). The wedding hymus that appear in the AV (V. 17; XIV.1 and 2) are almost identical with the Ṛgvedic wedding hymns. The marriage ritual is simple (Kau. 75–79). Fire is kindled (XIV.1. 1, 23) the wooer and his companions are addressed (XIV. 1. 31), oblations are offered in the fire when the wooers come in (XIV. 1. 17), the scarf tied about the bride is loosened (XIV. 1. 19), the bride lays fuel on the fire (XIV. 2. 52), the bride is bathed (XIV. 2. 52–58, 65) she is dried after the bath with a garment which is then carried to the woods

(1) RV. X. 85. 6ff. AB. IV. 1. 7 ; MS. II. 2.7 ; IV. 2. 12; KS. XI.3; TB. II.3. 10. 1ff.

21. The same as Soma, Gandharva and Agni in RV. X. 85.40, 41 according to Sâyaṇa. Also in Âś. Gr. I.7.13.

22. Also VI. 102. 1.

and fastened to a tree (XIV.2.66), a new garment is put on her (XIV.1.45,53), her hair is combed and she is clothed in a new garment (XIV.2.68) she is given a girdle (XIV.2.70.; 1.42) she is led out of the house (XIV.1.20), a piece of gold is fastened on her forehead (XIV. 1.40)[23], a stone is set up in a lump of dung (XIV. 1.47), the bride is asked to step upon it (XIV. 1.47) she scatters grain (XIV. 2.63), she is caught by the hand by the bride-groom and led about the fire (XIV. 1.48), three times (XIV. 1.39), the bride-groom mounts a couch (XIV. 1.60; 2.31), she is ungirdled (XIV. 1.57, 58), and sprinkled with fragrant powders (XIV. 1.53, 58)[24] etc.

The bride sets out for her new home (XIV. 1.59, 60, 62), she mounts a car (XIV. 1.61; 2.30) with a Brahmin boy in front the bridal train starts (XIV. 1.34; 2.11). When the procession goes athwart the tract at a cross-road (XIV. 2.74 is recited), if the bridal car needs mending XIV. 2.47 is recited: after arriving at ford or river-crossing in the journey XIV. 2.6 is recited; when the train passes great trees XIV. 2. 9 is recited or fields etc. XIV. 2. 7 is recited. If the bride falls asleep on the way XIV. 2.75 is recited. The car is sprinkled and the oxen are unloosened at the end of the journey (XIV. 2.16); exorcism of the new house is done by sprinkling (XIV. 2.19), the bride enters the new house (XIV. 1.21. 63, 64; 2.26) etc.[25].

23. Alteration of the mode of wearing the hair at the time of marriage (Kau. Sût. 79·14)

24. For the details of the ritual, see, Keith, " Religion and Philosophy of Veda ", pp 373 ff ; Hillebrandt, " Rituallliteratur ", p. 67 ff.

25. When the bride enters her new house she is washed and given a red garment to put on. She then offers to Indrâṇî and the bride-groom offers to Vaiśvânara (Kubera, AV. VIII. 10·28 and ŚB. XIII. 4.3. 10; TA. I. 31.6).

The bride-groom brings the hide of a red ox (XIV. 2.21); the bride is made to sit upon it; she takes a Brahmin boy upon her lap to encourage the obtainment of male progeny (XIV. 2.22, 23); water is poured in the folded hands of the pair (XIV. 2.45) etc.

Then follows the Garbhâdhâna ceremony.

After marriage appear many problems before the woman. One of such problems is to secure the love of her husband. For that purpose, the Atharvan prescribes many charms (VII. 38; VI. 130; 131; 132 etc.). The mixture of salve, sweet-wood, Kuṣṭha, and spikenard is a love-mixture (VI. 102. 3). Women of those times were very fond of Kuṣṭha for it enhanced their attractiveness (XIX. 39. 9). The love charms uttered with the necessary ritual by woman created passionate yearning in the heart of the man for her only. This yearning is said to have come from Apsarases (VI. 130. 1). Anumatî and Âkutî also help to create longing in the heart of the man (VI. 130. 2). Indrâṇî does the same function (VI. 132. 3). When by these means, the husband is fully brought under control the mistress of the house could say, " My speech, not thine, hath weight (in this affair of love). In the assembly do thou speak; to me alone shalt thou belong; thou shalt not even discourse of other women " (VII. 38. 4) [26]. Then there was the fear of rival women or cowives. The incantations used to cut off such a rival in love reflect hatred and natural pride of the women. " I am superior; she is inferior; I am over-powering; may the mind of the husband run after me as a calf after the cow or as water after its course." (III. 18).[27] AV. VII. 35 renders a rival woman sterile. A woman who

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26. अहं वदामि नेत्त्वं सभायामह त्वं वद ।
ममेदसस्त्वं केवलो नान्यासां कीर्तयाश्चन ॥

27. 'अधः सपत्नी या ममाधरा साधराभ्यः' । (III. 18·4)
'मामनु प्र ते मनो वत्सं गौरिव धावतु पथा वारिव धावतु' । (III. 18·6)

was rendered barren was eventually turned out of the house, and had to live with her parents or brothers (I. 14. 1, 2). She was thought of as the wife of Yama, whose house she is asked to keep (I. 14. 2, 3). Asita, Kaśyapa and Gaya—these three sages had something to do with the misfortunes of women. Thus dishonoured woman took to such drastic measures as depriving her husband of his virility and rendering him a eunuch (VI. 138), by way of revenge. Characteristic are the Atharvan charms meant for women to appease the wrath and jealousy of their husbands (VI.17; VII. 45 etc.).

Aditî is the typical mother that desires a son (VI. 81. 2; VIII. 9. 21)[1]. She is the greatest mother of the devout (VII. 6. 2)[2]. Motherhood is the essential and the most characteristic trait of this divinity. It is only in the AV. that we meet with the statement that Aditi's desire for sons was promoted by a bracelet Parihasta, furnished by Tvaṣṭṛ (VI. 81). This bracelet as an amulet ensures conception. From the vegetable kingdom, S'amî and Aśvattha form the ideal couple in connection with procreation (VI. 11. 1). Prajâpati (III. 23. 5; VI. 11. 3) Anumatî and Sinîvâlî (VI. 11) fashion the son in the womb. Gandharva Viśvâvasu has some connection with women before and even after marriage (XIV. 2. 35).[28] Charms were employed (III. 23; VI. 11) for the conception of a male child. VI. 17 avoids the danger of miscarriage and I. 11 facilitates easy delivery. Sûṣan, Suṣaṇâ, Biṣkalâ, are invoked respectively to open the womb, loosen it and to bring out the embryo. Further if the child was born under an unlucky star expiation was to be undertaken (VI. 110)[29].

(1) RV. X. 72. 8; MS. II. 6. 12; ŚB. III. 1. 3. 2.

(2) VS. XXI. 5.

28. Oldenberg, "Die Religion des Veda", pp.88 note 2; 249 note 2.

29. In the Vedic times also some women were disposed to run away (VI. 77). The Kau Sût. (36·5–9) prescribes a ritual to hold such a truant woman in check, or to cause her to return.

The mistress of the house had a complete control on the domestic affairs (VI. 38. 4). But as a daughter-in-law she was naturally obedient to her elders (VIII. 6. 24). She was required to work hard in the house-hold services (IV. 20. 3). Woman in general was fond of looking charming at festivals (II. 36. 1). In her spare time she broke reed to prepare mattresses (VI. 138. 5). Sleeping women are described in IV. 5. They slept upon couches, bed-steads and litters. They are said to exhale sweet fragrance in sleep. In I. 17. 1 the blood-vessels of the body are likened to women wearing red garments. The upper garment of women was called Drâpi. It was perhaps a close-fitting and gold-embroidered vest used by women of position[1]. The courtesans[2] also used it (V. 7. 10). A silken garment which was probably an undergarment, is also mentioned here (VIII. 2.16; XIV. 2.50)[3]. Hiranya-peśas was probably the most costly cloth with gold threads (V. 7. 10), to be used at the time of festivals. In VI. 138. 1 there appears the word Upaśina which may refer to the female method of dressing the hair. Elsewhere[4] also the goddess Sinîvâlî is described as Śukapardâ, Svopasâ and Sukurîrî. Talpa is associated with the bridal couch (XIV. 2.31; 41). On account of her education a maiden obtained a suitable husband (XII. 3.17, 18).[30] The AV possibly alludes to remarried woman in IX. 5.28. The burning of widows was an old custom (XVIII. 3.1). The AV XII. 5.48 gives us a reference to the curious custom of the dancing of women about the funeral pyre with their hair loosened and who lamented

(1) RV. I. 166. 10.
(2) Châ. Up. V.11.5.
(3) S'B V. 2. 1. 8.
(4) MS. II. 7. 5; TS. IV. 1. 5. 3. VS. XI. 56.

30. For a detailed account of the woman of the Vedic times see, S. B. Upadhyaya, " Woman in Ṛgveda " (Benares 1941).

beating their breasts (also VIII. 1.19; XI. 2.11; 9.14; 10.7; XII.5.7; XIV.2.59-62; XIX 32.2).[31]

Though the S'atapatha Brâhmaṇa[(1)] calls the wife the half of a man yet the Vedic literature on the whole does not look at women with an impartial eye. Woman was definitely considered as inferior to man[(2)]. She is thought of as incapable of controlling herself[(3)] and ritually impure[(4)]. The Maitrâyaṇî Saṁhitâ even connects her with Nirṛti.[(5)] They wheedle out secrets from their husbands[(6)] and have illegal lovers. For the last-named sin, in the second offering of the Varuṇapraghâsa, she is asked to offer in the Dakṣiṇa Agni the Karaṁbha (Vai. Sût. 8.8 ff).[(7)] In the RV also women are blamed for the hardness of their mind and the smallness of their judgment.[(8)] Their greed for wealth is notorious.[(9)]

(1) ŚB. V. 2. 1. 10.
(2) TS. VI. 5. 8. 2.
(3) TS. VI. 8. 2. ŚB. IV. 4. 2. 13.
(4) ŚB. 1. 3. 1. 12, 13
(5) MS. I. 10. 11, 16; III. 6. 3.
(6) KS. XXXI. 1. AB. III. 22.
(7) Âp. S'r. 11. 15. 20.
(8) RV. VIII. 33. 17. X. 95. 15.
(9) RV. VI. 28. 5.

Kingship: In order to do away with anarchy that once prevailed[(10)]. Kingship was ushered in the Vedic period, in society. Indra was considered as the heavenly and typical king (IV. 6. 11 ; VI. 98. 1)[(11)]. Prajâpati chose Indra as the king of gods by reason of his prominent qualities of body and mind[(12)]. A Râjanya is also a representative of Prajâpati and hence he is elected as king, to rule over the people[(13)]. The doctrine of kingship was thus regarded to be of divine origin.

(10) ŚB. XI. 1. 6. 24.
(11) TS. II. 2. 11. 6.
(12) TB. II. 2. 10. If AB. VIII. 4. 12.
(13) ŚB. V. 1. 5. 14.

The king was elected by people in concordance with Varuṇa,[32] the elector (III. 4. 6), assembled in the Samiti[33].

31. See, Bloomfield, "Women as mourners in the Atharva Veda" JAOS XV pp. xliv–xlvii.
32. Pun on Varuṇa, from √ Vṛ–to choose.
33. "ध्रुवाय ते समितिः कल्पतामिह ।" (VI. 88·3).

He is to be elected unanimously (III. 4. 7). He has rivals who are both strangers as well as his kinsmen. The elected king is asked to hold the state. It is hoped that he would not fall from his office (VI. 87–88)(1). The king once driven out was re-elected (III. 4. 2.). The chosen king was called Râjan, or Ekarâja, or Ekavṛṣa. He was the sole taker of taxes from the people (III. 4. 3 ; IV. 22. 2)(2). He is asked to rise on a high seat-the throne. The king-makers are mentioned (Râjakṛtaḥ). Among them are included chariot-builders, workers of metals, charioteers, the leaders of village (III. 5. 6–7). These personalities were considered as indispensable for the firm establishment of royalty. As a preliminary of consecration they must be conciliated. The amulet of Palâśa[34] was tied upon the king in order to strengthen his royal power. The King once elected ruled for his life-time (III. 4. 7.).

(1) RV. X. 173.
(2) RV. X. 173. 6.

The throne of a king was covered with the skin of a lion or a tiger,[35] of course, as an emblem of power (IV.8.4), (IV. 22. 7). When seated on the throne water was sprinkled upon him (IV. 8. 5–6). King " Death " remained present at the time of consecration (IV. 8. 1). He shall assent to the rule of the king. The king thus consecrated is asked to control the directions-the sine qua non of royalty (IV. 8. 4)(3). AV. IV. 8 is a prayer at the consecration of a king after which the king is to distribute wealth among his people (III. 4. 4). The king secured material prosperity

(3) cf. MS. II. 1. 12
TS. I. 8. 13. 1–2.
TB. I. 7. 7. 1, 2.

34. Palâśa is a synonym for Parṇa. The Parṇa–maṇi (Kau. 19.22) is rather for the subjection of enemies than for the attainment of prosperity.

35. The lion and the tiger are the kings of the animal world (ŚB. V. 5. 4. 10). Their skin therefore, is the mark of royalty (cf. ŚB. XII. 7. 1. 8).

for his people (III. 4. 4). King Parîkṣit of the land of Kurus brought prosperity to his people (XX. 127. 7–10). The duty of a king is to defend law (Dharma)[(1)]. The kings had the right to share one sixteenth of the Iṣṭa and Pûrta of his people (III. 29. 1). Pathyâ Revatî (according to the Vai. Sût. 13. 2 Pathyâ Svastî-personified as the wife of Pûṣan) ensured success and well-being of a King (III. 4. 7). It is also the duty of a king to protect the Brahmins, their wives and their property (V. 17; 18; 19). The righteous kings never molested the spouse of a Brahmin (V. 17. 10). But woe to the king and his kingdom where the precious possessions of a Brahmin are harmed in any way. Such a king is then not tolerated even by his Samiti (V. 19. 15). AV. I. 9 is associated with a practice (Kau. 16.27–28) intended to restore loyalty of the disaffected people.

(1) S'B V. 4. 4. 5; 5. 3. 9.

Samiti (meeting place) was the national assembly of the whole people (Viśaḥ). The whole people had the right to elect or re-elect the king (VI. 87.1)[(2) 36] This was the most important business of the Samiti. The re-election of the king was also done by the members of the Samiti. A prayer is devoted (VI. 64) for union and concord in the Samiti, wishing for common aim and common mind. Agreeable speeches were made during deliberations in the Samiti. (VII.12.1; XII.1.56). A prayer is devoted (II. 27) to these deliberations also. Naturally political matters were taken for discussion there. Grâmaṇî–the village leader, chariot-makers and charioteers were among the members of the assembly. The people of all the land used to assemble there (XII.1.56)[37]. Because

(2) RV. X. 173.1.

36. III. 4. 2 — 'विशस्त्वा सर्वा वाञ्छन्तु' । 'त्वां विशो वृणुतां राज्याय' ।
VI. 88. 3 — 'ध्रुवाय ते समितिः कल्पतामिह' ।

37. Saṁ Grâma = Villages together; "ये संग्रामा समितयः ।"

the Samiti is called the daughter of Prajâpati (VII. 12.1.) its long life can be imagined. The president of the Samiti was probably called "Iśâna".[1] Matters other than political[2] were also discussed. The king also attended[3] the session of the Samiti.

(1) Pâr. Gr. III. 13.4.
(2) Châ. Up. V. 3. Bṛh. Up. VI. 2.
(3) RV. IX. 62.6; X. 97.6.

Sabhâ or *Nariṣṭâ* was the sister assembly of the Samiti (VII. 12.1), both being the daughters of Prajâpati. Both were popular bodies. Sabhâ is called Nariṣṭâ[4] -dear to the people or that which can not be broken (inviolable—according to Sâyaṇa) (VII.12.2; XI. 8.24). Sabhâ seems to be less political and more social :

(4) Nariṣṭâ in VS. XXX. 6.

आनन्दा मोदाः प्रमुदोऽभीमोद मुदश्च ये ।
हसो नरिष्टा नृत्यानि शरीरमनुप्राविशन् ॥ (XI. 8. 24)

This shows that the Sabhâ was a place of social intercourse [5], and mirth. It was also a regular place for gambling (XII. 3. 46). There are prayers for operations in the Sabhâ, for discord in it was much disliked and dreaded as in the Samiti. There must have been some relation between the Sabhâ and Samiti but what that relation was can not be exactly defined. There is always a wish expressed that agreeable speeches shall be carried on with the assembled Elders (VII. 12. 1)[38]. Those who were entitled to sit in the Sabhâ possessed lustre[6] (VII. 12. 3). In a charm to allay discord it is desired that the contending parties should be of the same Sabhâ and Samiti (VI. 64). Another charm (VII. 12) is to procure influence in the assembly.

(5) Cf. RV. VI. 28. 6.

(6) VS. XIV. 24.

Porridge is also invoked to secure influence in the assembly (XII. 3. 46). The sin of falsehood spoken in the assembly is wiped off by the porridge (XII. 3. 52).

38. "चारु वदानि पितरः सङ्गतेषु ।"

Vidatha was also a popular institution like Sabhâ and Samiti. As Samiti was distinct from Sabhâ so Sabhâ was different from the Vidatha (I. 13. 4)[1]. The Vidatha was associated with civil, military and religious functions.[2] Sabhâ, Samiti and Senâ were formed, probably, out of Vidatha (XV. 9. 2).

(1) RV. I. 60.
(2) RV. III. 38. 5.

Senâ (army) of the Vedic times is still pervaded with much obscurity[39]. Agni figures largely as the typical leader of the vanguard of armies (III. 1. 1; 2. 1)[3]. He is the wargod capable of bringing victory to the cause of a dethroned king (III.1. and 2; III. 3.1.) The charms IV.31 and 32 are respectively meant to be recited at the time of inspecting army and arranging it. Agni burns the enemy in whose ranks confusion is created by Indra (III. 1). Mighty Indra, the warlord, pierces the forts and the armies of the enemy (VIII. 8.1). Arbudi and Nyarbudi, the two personified divinities of battlefield are the friends of Indra (IX. 9). The club of Bhava [40] pounds the enemy (VIII. 8. 11). Goddess Apvâ[4] confuses the plans of the enemy, seizes their limbs, attacks and inflames their hearts and strikes them down with fits and darkness (III. 2. 5).

(3) RV. X. 84. 2; Ts. I. 8. 9. 1; TB. I. 7. 3. 4.

(4) TS. VI. 2. 5. 5; 3. 2. 3; Yâska IX. 33.

The ranks of the armies were composed of warriors having coats of mail or not, having armours or not, mounted on chariots or walking on foot (XI. 10. 22. 24). They carried weapons like Paraśu-axe (XI. 9. 1) or Asi-sword (V. 21. 9) the stringed bow with quivers of arrows (III. 23. 1) some of which had poisoned tips (V. 18. 15). The

39. The Kau. Sût. (60·5) mentions a special "Senâgni". Its preparation is given at Kau. (19. 6 ff).

40. Also "Matya" was the special weapon of Rudra (VIII. 8·11; XII. 2.19).

warriors were asked to prepare for fight by putting on armour and holding the flags (IX. 10. 1).[41] The armies had the sun as the ensign on their banners (V. 21. 12)[42]. The drum was the shouting herald followed by the army (V. 20. 9) The army marched through forests and villages infusing terror in the hearts of the enemy and the females of enemy by the noise of the fearful drum (V. 20)[43].

The battle-field is pictured before us as covered with traps and nets in order to capture and destroy the enemy.[44] Patsaṅginîḥ were a kind of traps (V. 21. 10; Kau. 14. 8–11; 16. 16). The traps of the knotty Âhvâ[45] plants and Badhaka tree, which are called as the fetters of death, were placed on the way of the approaching enemy-army (VIII. 8. 4). The burning of the rotten ropes and creating smoke was also a trick to delude the enemy (VIII. 8. 3. 4). Arbudi and Nyarbudi (XI. 9) and Trisandhi– the three-jointed weapon (XI. 10) were specially used to create devastation among the ranks of the enemy. Trisandhi was a kind of Vajra (XI. 10. (3)[(1)]. According to Dârila Trisandhi is to cut the enemy (Chedyâni), the Vajras are for breaking (Bhedyâni) and Arbuda (Arbudi) for bringing about the fall (Pâtâya). They were made of brass and tied with ropes. The three are peculiar weapons or machines to be used in rough war-fare (cf. Kau. Sût. " Jayakarma 16. 21–26). The last-named (Arbudi)[(2)] was possibly a

(1) cf. Trisandhi Iṣu or Trikâṇḍâ Iṣu in AB. I. 25. 5; III. 33. 5; ŚB. II. 1. 2. 9.

(2) Arbudi was primarily a serpent. RV. VI. 75. 14 TS. II. 1. 4. 5, 6 V. 4. 5. 4.

41. " उत्तिष्ठत सं नह्यध्वं उदाराः केतुभिः सह। "
42. " सूर्यकेतवः "
43. The drum was made of wood and covered with the skin of an antelope (V.21.7) but usually with the skin of cow (V.20.1; 21.3).
44. A cow, was, perhaps, released in the camps of the enemy to find out whether the track was dangerous with the traps and nets (Kau. 16.26).
45. Dârila — " आह्वः पलाशः। "

serpent-like machine(cf. Sâyaṇa " सर्पशरीरैः परिवेश्य " on XI.9.5). Charms against wounds of arrows were muttered (I. 19). Aśvattha, Badhaka, Khadira, Tâjadbhaṅga were invoked[46] to destroy the enemy (VIII. 8. 3, 4). Fire and smoke were created to cause confusion[47] and when the enemy army was caught in the traps, they died of hunger, exhaustion, slaughter and fear (VIII. 8. 18).

" जितमस्माकमुद्भिन्नमस्माकं अभ्यष्ठां विश्वाः पृतना अरातीः । "

(X. 5.36) seems to be the battle-cry.

The Atharvan is particularly fond of describing the scene on the battle-field. Especially the plight of women is graphically described. Thus a woman terrified by the noise of drum is described :—

" दुन्दुभेर्वाचं प्रयतां वदन्ती माशृण्वती नाथिता घोषबुद्धा ।
नारी पुत्रं धावतु हस्तगृह्यामित्री भीता समरे वधानाम् ॥ (V. 20.5)

or when Arbudi and Nyarbudi and Trisandhi are at work on the battle-field :—

" प्रतिघ्नानाश्रुमुखी कृधुकर्णी च क्रोशतु । विकेशी पुरुषे हते रुदिते अर्बुदे तव ।
संकर्षन्ती करूकरं मनसा पुत्रमिच्छन्ती । पतिं भ्रातरमात्स्वान्रादिते अर्बुदे तव ॥
(XI. 9.6, 7)

प्रतिघ्नानाः सं धावन्तूरः पटूरावघ्नानाः ।
अघारिणीर्विकेश्यो रुदत्यः पुरुषे हते रुदिते अर्बुदे तव ॥ (XI. 9.14)
धूमाक्षी सं पततु कृधुकर्णी च क्रोशतु ॥ (XI. 10.7)

The battle-field strewn with the dead bodies of the fallen warriors was a place of feast for vultures, beasts and ghosts.

" अलिक्लवा जाक्ष्मदा गृध्राः श्येनाः पतत्रिणः ।
ध्वाङ्क्षाः शकुनयस्तृप्यन्तु अमित्रेषु समीक्षयन् रदिते अर्बुदे तव ॥
(XI. 9.9)

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46. Owing to their supposed etymology.

47. " अग्निजिह्वा धूमशिखा जयन्ती यन्तु सेवया । "

Disease and Medicine[48] : The boundary-line between the Bhaiṣajyâni[1] and other charms, of the AV is often evanescent. The charms for long life (Âyuṣyâṇi), the charms for exorcism (Kṛtyâpratiharaṇâni), the charms for women (Strîkarmâṇi) frequently encroach upon the domain of the charms for the cure of diseases. The knowledge of the Atharvan medicine is known only through the charms of the AV and the chapters (XXV-XXXII) of the Kau. Sût. on Bhaiṣajya.

(1) Medical charms in the RV. I. 50. 10–13; VII. 50; VIII. 48. 4–5; X. 57–60; 137; 161; 163; Prayers for long life– RV. I. 89; VS. XXV. 14–23.

The Atharvan Saṁhitâ contains references to more than hundred diseases in complete hymns or parts of hymns intended to be cured by the charms and practices prescribed by the Kau. Sût. It is not to be supposed that the practices recommended by the Kau. Sût. were in every detail prevalent during the period of the composition of the charms but it is a fact beyond doubt that the ritual of the charms is based upon the understanding of the hymns and an unbroken tradition of the Atharvan.[49] Many a time the ritual is made to fit the charms. But we do not hope to understand the Atharvan medicine without understanding the Kau-Sût. The Hindu medical Śâstras of the later times were evolved out of the rudimentary knowledge of the AV and the ancient Hindu Śâstrakâras have recognised such a relation between the ancient and later medicine of India.[50].

48. Bloomfield, " The Atharva Veda " (Grundriss Series) pp. 16 ff. F. Edgerton, in " A Volume of Eastern and Indian Studies" pp. 78–81. M. Bolling, in " Encyclopaedia of Religion and Ethics " Vol. IV. 762 ff. S. N. Dasgupta " History of Indian philosophy " Vol. II chapt XIII.

49. F. Edgerton, in " A Volume of Eastern and Indian Studies ". pp. 78–81

50. Thus Charaka says —

"तच्चेत्प्रष्टारः स्युः चतुर्णामृक्सामयजुरथर्ववेदानां कं वेदमुपदिशन्त्यायुर्वेदविदः तत्र भिषजा पृष्टेनैवं चतुर्णामृक्सामयजुरथर्ववेदानामथर्ववेदे भक्तिरादेश्या । वेदो ह्याथर्वणः स्वस्त्ययनबलिमङ्गलहोमप्रायश्चित्तोपवासमन्त्रादिपरिग्रहात् चिकित्सां प्राह । "

(Charaka I. 30.20–21).

It is through the charms of the AV that we get a glimpse of the medical knowledge of the Vedic Âryans for owing to the purpose of the composition and compilation of other Vedic Saṁhitâs they have but little occasion to handle the disease and its medicine to such an extent and concrete manner as the AV. could.

The Atharvan presents to us the anatomy(1) [51] of human body in a rather coarse fashion. It has named various external and internal subdivisions and organs. Thus II. 33 also IX. 8 and X. 2 give us a long list of the parts of body which are generally affected by diseases. There appears an apparent distinction made between veins and arteries in I.17.3 but in VII. 35.2 the same word Hirâ along with the word Dhamanî is rendered in a more general sense of "Internal canals" which only shows the vagueness of ideas of internal physiology. The statement "आसो बलासो भवतु मूत्रं भवतु आमयत्" (IX. 8. 10)–what is diseased shall become urine–is a practical truth.

(1) VS. XIX 81. 93. XX. 5–9.

✓In the Atharvan it was generally believed that the disease was caused by supernatural powers, particularly demons.(2) Such evil powers were thought to move about here, there and everywhere and seek chances to harm human beings.[52] At times distinction is made between disease and possession by

(2) Âp. Gr. XVIII. mentions the dog-demon of epilepsy.

51. The Hindu theory of the constitution of body of three elements, "Kapha", "Vâta" and "Pitta" does not appear in the Atharvan text—the Saṁhitâ or the Sûtra. This later theory appears first in the Atharva Pariśiṣṭa "Svapnâdhyâya" (18).

52. The Kau. Sût. in its remedial practices contains ceremonies which consist merely of driving away of the demons that cause disease or providing the patient with an amulet to resist the attack of the demon of disease or enjoin the spell to dissipate and remove the harm that is done by disease-demon (see, the practices mentioned in Chap. IV).

demon (II.4). Indra is invoked to destroy the female demons which cause worms in a child (V. 32. 2). The demons of disease are vague and innumerable. Of particular importance are the Piśâchas, Rakṣases,[1] Atrins and Kaṇvas. The Piśâchas devour the flesh of the victims (IV. 36.3 ; V. 29.5). So do the Atrins etymologically. The Kaṇvas particularly attack the embryo of a pregnant woman (II. 5.3). There are countless others which suck the blood of the patient or devour his fat (XIX. 36. 3) by assuming the form of a dog.[2] The Gandharvas and Apsarases also bring about certain diseases. The Apsarases are called as " mind-bewildering " (Manomuhaḥ–II. 2.5) (IV. 37 ; XIX. 36.6). So it appears that insanity was due to them (VI. 111.4).[3] So also the influence of the Rakṣases could steal away a man's senses (VI. 111.3). The demons obtained possession of their victims by entering their body through the food (V. 29.6 f)[4] [53]. The human sorcerer was also thought of as a cause of disease (I. 28 ; IV. 28 ; XIX. 39.1). Magic (III. 7. 6), curses or the evil eye (II. 7; V.15 ; 16 ; VI.96.2; XIX. 35.3; Kau. 26.35.29.15-17) are also conceived as the causes that produced diseases. Vaṣkandha and Saṁskandha[5] were both the demons of diseases and diseases

(1) RV. III. 15.1 ; VII. 1.7 ; 8.6 38.7 ; VIII. 35.16-18 ; IX. 85.1 ; X. 97.6 X. 85.13. VS. XIX. 10

(2) The Dog-demon of epilepsy in Âp. Gr. XVIII. 1.

(3) RV. X. 11.2 TS. III. 4.8.4.

(4) Anamîvâ Îṣaḥ– RV. III. 22.4; 62.14 X. 17.8.

(5) Cf. Śitalâ, the later goddess of small-pox and Apvâ RV. X. 113. 2; VS. XVII. 44; AV. III. 2. 5; IX. 8. 9. can also be called as demons of diseases.

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53. It is for this very reason, perhaps, the Kau. Sût. (26.10) prescribes a hygienic precaution that the sacks of grain belonging to the sick man shall be surrounded by a ring of heated pebbles.

themselves. The disease Takman[54] is adjured to go away and paid homage to (V. 22 ; VI. 20 ; VII. 116). The disease Apachit was thought to fly and settle upon the victim.

The gods were also considered as inflicting diseases upon the offenders and sinful persons. Varuṇa[(1)55] is associated with dropsy which he sends as a punishment for falsehood. (I. 10.1–4 ; II. 10.1 ; IV. 16.7 ; VII. 83.1-4; XIX. 44.8) Takman is called Varuṇa's son (I. 25.3). In VI. 92.2 the "toils of Varuṇa", the "foot-fetters" of Yama are mentioned with a request to be freed from them.

(1) Varuṇa and dropsy- RV. I. 24. 8.

The weapons of the god Rudra[(2)] are associated with different diseases. Thus sharp pains are caused by his spear (VI. 90 ; Kau. 31. 7). His arrows cause tumors (VI. 57) and in XI.2.22, the Takman and Kâśikâ are his weapons (cf. XI. 2. 26). Similarly there is some connection between Maruts, the children of Rudra and leprosy, for thay are asked to cure it (Kau. 26.24); between diarrhoea and the arrows of Parjanya (I. 2); and the fire of lightning and fever, headache and cough (I. 12). Takṣaka is worshipped in the cure of snake-poison (Kau. 28. 1 ; 29. 1 ; 32. 20).

(2) *Rudra* – RV. I. 114. 7, 8 ; II. 33. 1 ; 4–6, 11, 14, 15 ; VIII. 29. Rudra as physician RV. III. 33.4. Rudra's special remedy-Jalâśaya RV. I.43.4; 114.5; II. 33. 2; 7. 12, 13 ; V. 42. 11; 53. 14; VII. 35. 6; etc.

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54. Jvara of the later times. The word Jvara does not appear in the AV. though in V. 30.8 and 9 "Aṅgajvara" is mentioned in a general way.

55. The reference to the association of Varuṇa and dropsy in RV. I. 24.8 is only probable–Hillebrandt "Varuṇa and Mitra" p. 63 ff. But see, Bergaigne, "Religion Vedique" III. 155.

The idea of hereditary disease (Kṣetriya) seems to be implied in the etymology of the word Kṣetriya.[56] Samî was supposed to affect the hair of a person (VI. 30. 2f ; Kau. 31. 1).

The AV does not treat a disease with a diagnosis in the modern sense of the term. So it is very difficult to identify a disease. Certain troublesome symptoms are marked and efforts are made by the practising priest to suppress the pain. He does take pains to link up the symptoms with the disease. Many of the diseases have common symptoms such as Apachit and Akṣata. Even the Kau. Sût. does not mention the disease for the cure of which the charms of the AV and the practice are meant. The hymns state a number of diseases in one place and they are so varied in nature (cf. II. 33 ; IX. 8) that it becomes very difficult to know the exact disease treated by the Kau. Sût. by its rubrication of a particular charm.[57] Only the symptoms of Jalodara (dropsy) are definite to some extent.

Fever is the most dreaded disease. The word for it in the AV. is *Takman* (I. 25 ; V. 22 ; VI. 20 ; VII. 116).

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56. Sâyaṇa on II. 8 " क्षेत्रे परक्षेत्रे पुत्रपौत्रादिशरीर न्चिकित्स्यः क्षयकुष्ठादि...... दोषदूषितापितृ.........दि शरीरावयवेभ्य आगताः क्षयकुष्ठापस्मारादिरोगाः । The disease is mentioned II. 10; III 7; IV. 8. 7. The etymology is disputed. Dr. Jolly calls it a *chronic disease*. For a new interpretation, see my paper on " Kṣetriya " in I. H. Q. Vol. XXX No. 1 (March 1954) pp. 1–10.

57. Kau. 30.13 is cure for dropsy, heart-disease and jaundice where IV. 24 *is rubricated*. The practice is mainly for dropsy. This disease is frequently complicated with heart-disease. So also I. 22 is a cure for jaundice. In it heart-disease is mentioned incidentally. Now Keśava argues that a cure for jaundice (I. 22) can cure heart-disease. *Therefore a cure for* heart-disease (IV. 24) can also be a cure for jaundice. (?)

The disease is incidentally mentioned in many other places (I. 22. 2 ; IV. 9. 8 ; IX. 8. 6 ; XIX. 34. 10; 39. 1 and 10)[58]. The specific against it is the Kustha plant which is praised in two independent hymns (V.4; XIX.39). The **Kṣetriya** is mentioned in three hymns (II.8; 10; III. 7). Against **Yakṣma**[1] are directed three charms (III. 11 ; VI. 85; 127). The two diseases Kṣetriya and Yakṣma are associated with Takman in the given hymns. The fever is called Viśvaśârada (predominant in autumn). Its varieties are mentioned in VI. 42 with the symptoms where it is reported that they are alterations between heat and cold and are accompanied by delirium. It is also said to return at the same hour every day, or every third day or omitting every third day. The Jaundice (**Pâṇḍu**, *Kâmilaka*, Kâmila) with its red eruptions (V. 22. 3) is also associated with Takman which brings headache, cough spasm and Pâman in its sequel (V. 22. 12). Yakṣma simply means disease (II. 33 ; III. 11 ; V. 29. 13 ; VI. 127. 3 ; IX. 8 ; XIX. 36 ; 44). **Jâyânya**[2] is associated with Yakṣma. Jâyânya is a venereal disease[59] (XIX. 44. 2). It is also called as Râjayakṣma (Keśava at Kau. 32. 11). **Vidradha** (abscesses, VI. 127 ; IX. 8. 20), **Apachit**[3], **Akṣata** (closed tumors, VI. 25 ; 57 ; VII. 74. 1, 2 ; 76. 1, 3). **Kilâsa**[4] [60] (white leprosy, I. 23 ; 24) are

(1) Yakṣma in RV. X. 85. 31 ; 97. 11–13 134. 4 ; 163. 1–6. Râjayakṣma in TS. II. 3. 5. 1–3 ; 5–6 ; 4–5. RV. X. 161. 1 There are a hundred varieties of Yakṣma VS. XII. 97.

(2) Jâyânya is a variety of Yakṣma TS. 1. c. VS. I. 1.; IV. 12; XVIII 6; XII 97.

(3) Upachit in VS XII 97.

(4) Kilâsa in VS. XXX. 17. 21.

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58. Also see the "Takmanâśana Gaṇa" of the Gaṇamâlâ; the Atharva Pariśiṣṭa 32. The Takman is also called as Yakṣmopaghâta in the Śântikalpa (23.2). The Takman has a hundred varieties "शतं रोपिशस्तक्मनः।" (V. 30.16).

59. It is also called as Tumour by Dârila (Tumour–Akṣata). For the treatment of the venereal disease, see, Kau. 27. 32 ff.

60. Kuṣṭha is used against Kilâsa. See Keśava on Kau. 28. 13.

also indirectly associated with Takman. **Jalodara**[1] (dropsy, I. 10; VII. 22-24; 96 ; VII. 83) is an easily recognizable disease. It is associated with the heart-disease (IV. 24). It is accompanied by pain in eyes, heels, and the front part of the foot. **Hṛdyota** or Hṛdayâmaya [2] (heart-disease, I. 22. 1 ; V. 20. 12 ; 30. 9 ; VI. 14. 1 ; 24. 1 ; 127. 3) is a kind of pain in the region of the heart. **Pakṣahata** (paralysis. Kau. 31. 18) has a very obscure reference in the hymn proper. **Âsrâva** (excessive discharges) and **Atisâra** (diarrhoea, I. 2 ; II. 3 ; VI. 44) seem to have some connection with fever (V. 22. 4). **Mûtramochana** (release of checked urine, I. 3) is connected with constipation also (Kau. 25. 10 ff). **Kâsa** (cough, I. 12. 3 ; V. 22. 10-12) appears as an associate of fever. The disease is also independently treated (VI. 105 ; VII. 107). **Balâsa** [3] [61] (consumption or internal sores, VI. 14) is associated with Kâsa and Kilâsa and is treated by the Kau. Sût as a phlegm-cure (Keśava at 24. 30) [62]. **Śirṣakti**, Śirṣâmaya (head-ache, I. 12. 3 ; V. 4. 10 ; IX. 8) [63] is connected with fever and so it is treated by the Kau. Sût. (28. 13, according to Dârila but not Keśava). **Viśalyaka** (neuralgia, VI. 127 ; IX. 8. 2 ; XIX. 42. 2),

(1) A prayer to Sûrya to destroy heart-disease and dropsy RV. I. 50. 11-13 ; AV. I. 22.

(2) *Heart-disease in* RV. I. 24. 8 ; VS. VIII. 23.

(3) Balâsa in VS. XII. 97.

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61. The disease is also mentioned in IV. 9. 8 ; V. 22. 11, 12 ; VI. 127. 1, 2 ; IX. 8. 8, 10 ; XIX. 34. 10. For details see my paper on " Balâsa " in Journal of Ganganath Jha Research Institute Vol. XIII. Nov.–Aug. 1956. pp. 131–141.

62. Keśava uses the word Phlegm in the broad technical sense of the later medicine. Cf. 26.1 and 28.

63. In IX. 8 all the diseases are enumerated.

Pṛṣṭyâmaya(1) (pain in the ribs, XIX. 34. 10), **Viṣkandha** and **Saṁskandha** (rheumatism, I. 16. 3 ; II. 4 ; III. 9. 6 ; IV. 9. 5 ; XIX. 34. 5 ; 35. 1), **Viśara** (II. 4. 2), **Âśarîka** and **Viśarîka** (sharp pains in different parts of body, XIX. 34.10) are merely too general symptoms in the form of pain in body. Their nature can not be defined. There are charms to remove such pain (II. 33; IX. 8). Pain in eyes(2) and ears are mentioned (V. 4. 10; 23. 3; VI. 24. 2; 127. 3). **Alajî** (disease of eye, IX. 8. 20 ; VI. 16) is treated by the Kau. Sût. (30. 1-6). The pain in eyes was supposed to be caused by worms (V. 23). **Lohita**, Vilohita (flow of blood, VI. 127; IX. 8. 1 ; XII. 4. 4) is associated with the diseases of head (I. 17 ; Kau. 26. 10).[65] The wounds and fractures (IV. 12 ; V. 5; Kau. 28. 5–6, 14) are general. Wounds and sores of unknown origin — **Ajñâtârus** are cured with VI. 48. 3. The AV cures the poison of snakes(3) (V. 13; VI. 12; X.4) and the poison of scorpions (VII.56) and also that of poisoned arrows (IV.6; 7). There is no reference to internal poisoning.

(1) Pṛṣṭyâmaya in RV. I. 105. 18.

(2) Arman is the name of the disease of the eye in VS. XXX. 11.

(3) Snake-bite in RV. VIII. 48. 4–5

Mania, epilepsy, **(Apasmâra)** and such other diseases are not distinguished. They are considered as due to possession by demons and ghosts (IV. 20. 37 ; VI. 2. 2 ; 52 ; 111). Abhichâra practices may be resorted to for getting rid of these diseases.[66] **Grâhi**(4) (the she-demon of fit, seizure, II. 9 1 ; 10. 6 ; III. 11. 1 ; VI. 12. 1 ; VIII. 2. 12 ; XII. 3. 18) is

(4) Grâhi in RV. X. 161.1.

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64. They are perhaps the same as "Aṅgabheda" of the later medicine—"limb-splitting disease" which appears in the AV V. 30. 9; IX. 44. 2 etc.

65. According to Keśava to stop either external or internal haemorrhage or excessive menstruation is the charm V. 6 rubricated by Kau. at 28. 15.

66. AV. V. 1. 7 ; Kau. 28.12 against madness.

treated (according to Keśava) at Kau. (26. 14.21) with AV I. 22. Jaṁbha (the demon that seizes children-convulsions, II. 4. 2) is treated by Kau. (32.1).[67] The falling of hair (VI. 136 ; 137) appears as a disease from its treatment in the Kau. (31. 28). The belief was that the person who came into contact with Śamî had his hair Śamîlûna and was in danger of injury to his hair.

Waters were considered as possessing the most healing powers.[(1)] They are both cleansing and cooling (II. 26. 6); they give strength, they are remedial and expel diseases (III. 7. 5 ; VI. 91. 3) Hymns (I. 4–6) are devoted to the praise of waters. They are used as panaceas (Kau. 25. 20) or as cure against dropsy (30. 11–13). The waters dug up by the ants Upajîkâ[68] with the earth from anthill (II. 3 ; VI. 100) are made use of for various remedial purposes. They are used both externally and internally in the cure of diarrhoea (25. 7), Kṣetriya (26. 43) and against poison (31. 26 ; 32. 6). Lump of earth is used as an emetic (28. 3). The earth from a mole-hill is used in the cure for constipation (25. 11). It is also used as Âkhukarîṣa.[(2)] The earth from bee-hive is used as an antidote against poison (29. 10). The plants embody the essence of water and earth and as such possess curative powers. Plants bestow remedy (VI. 96 ;

(1) Healing powers of waters in RV. I. 23. 16-24; prayer for long life RV. X. 9. 5–7; Waters heal & dispel disease IV. 12 ; RV. VI. 50. 7 ; X. 131. 6 ; VS. IX. 6.

(2) Âkhukarîṣa in SB. II. 1. 1. 8

67. " Thirst " (27. 9–13), " Fright " (26. 26 f) can scarcely be called as diseases. Kau. even treats Pâpalakṣaṇa (31.1), Ariṣṭa (28.15) as diseases. The " Wrinkles " (portentous in a young man according to Keśava) may be removed by the practice in Kau. 25. 46.

68. Bloomfield, AJP. VII. 482 ff.

III. 7).[69] Such auspicious plants and trees are praised :- Palâśa (25. 30 ; 26. 34), Kâmpila (27. 7 ; 28. 8), Varaṇa (26. 37), Jaṅgiḍa (26. 43), Vetasa (27. 10), Śamî (28. 9), Śamakâ (31.1), Dûrvâ (26. 13), Soma (31.32) etc.

Muñja is specific against diarrhoea (25. 6 ; 26. 2 ; 33 ; 33. 3) ; Paraśu is employed to open sores (30. 14) ; Kṛmuka is to cure wounds inflicted by poisoned arrows (28. 2) ; Nitatnî promotes the growth of hair (31. 28) ; Lâkṣa the same as Arundhatî is employed to set up fractured bones (IV. 12 ; Kau. 28. 5) ; Staṁba confines the effects of poison (29. 4) ; Haridrâ appears in the cure of jaundice (26. 18), in that of poison (28. 4 ; 32. 7) and even against leprosy (26. 22) ; and various other plants such as Pṛśniparṇî, Sigru, Priyaṅgu, Karîra, Nikaṭâ, Pippalî, Vibhîtaka, Śîrṇaparṇî, Sadaṁpuṣpâ, Alâbu etc. are used in the cure of various other diseases. The use of Pûtikâ appears (25. 11) in the cure of constipation perhaps on account of its odour.

The products of cows are considered efficacious because of the water they drink and the plants they eat. Such products as Âjya, Sarpis, Dadhi, Payas, Navanîta, Takra are made use of as the vehicles of medicines. The Pañchagavya does not appear [70] though cow-dung (26. 22) and cow-urine [71] (31. 11) are made use of.

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69. III. 7 is a panacea (26. 40). Following are the panaceas Sarvarogabhaiṣajyam) according to the Kau. 25. 4–5 ; 20, 21, 22–36 ; 26. 1, 34 ; 27. 5, 6, 27, 34 ; 28. 8, 17–20 ; 30. 17–18 ; 31. 5; 32. 3–4, 18, 19, 26–27.

70. For its use for the first time see " Brahmakûrchavidhi " the Atharva Pariśiṣṭa 38.

71. Cow-urine is considered as the same with Jâlâṣa, the special remedy of Rudra.

Different kinds of grain are also included into the remedial substances such as rice, barley, food in general, rice-porridge, honey, fat. Even the mother's milk is made the vehicle in administering medicine, of course, to children (32. 1).

Some fragrant powders are used (26. 29) especially that of Madugha (32. 5), perhaps on account of its sweetness. Certain offensive things such as rotten fish (27. 32), dog's saliva and the powder of shell (30. 16), pollen of grass and scourings of teeth (31. 14) and rock-salt (31. 17) are also used.

The Kau. Sût. contains curious practices in which certain animals and birds were used in medical practices. The frog was used in the treatment of fever (32. 17); yellow birds appear in the cure of jaundice (26. 18); an insect known as Paidva is used in the cure of poison (29. 11). A louse from the body of a dog is also used in a practice.[72]

Very little of real therapeutic value is to be found in the practices of the Kau. Sût. The probing of urethra is prescribed (25. 15–16). An operation is perhaps recommended at 25. 12. But here Dârila recommends enema in place of the operation. A compress of sand is employed (26. 10) to stop the flow of blood (*The practice is indicated in I. 17. 4 itself*). Emetic is given to one who is wounded by a poisoned arrow (28. 3). Leeches are applied to sores (30. 16). The breaking of pustles by rubbing them across the door-posts is found in Kau. 30. 10. The torch is applied to snake-bite (32. 24). These are some of the peculiarities of the treatment of disease.[73]

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72. Bloomfield, SBE XLII, p. 500 ff.

73. Hillebrandt, " Ritualliteratur ", p. 159.

Amulets (Maṇi)(1) are generally used in the cure of diseases. Against diseases in general are used the amulet of Varaṇa[74] (26.37), the amulet of barley (28.20), the Daśavṛkṣa amulet (the chips of ten holy trees glued together and wrapped in gold-wire 26. 40).

(1) The word Maṇi occurs in the sense of an amulet in RV. I. 33. 8. AB.IV.6. Hir. Gṛ. II.3.7; II.7.2. VS. XXIV. 3; XXX, 7. PB. XX. 16. 6. ŚB. XII. 3. 4. 2. Châ. Up. VI. 5. 1.

In cases of particular diseases; for Âsrâva or Atisâra, the stalk of Muñja reed with a string derived from the same plant (25. 6) ; for constipation or retention of urine, the substances as camphor or gall-nut (25. 10) ; against the disease Kṣetriya, an amulet[75] or bandage by sewing together the powder of a plant, brown barley with white stalks, blossoms of sesame, mud and mud from anthill, in the skin of freshly slain animal (26. 43)[76]; for the cure of Jâyânya, three pieces of Vîriṇa tree to be used as an amulet (32. 13)[77]; the plant Alâbu against poison(2) (29. 14) ; an amulet made from a part of the hide of a red bull against Jaundice and allied diseases (26. 16) are recommended by the Kau. Sût.

(2) The Sarpasugandhâ against poison in the Sâmavidhâna Brâh. 2. 3. 3.

For long life(3) different amulets are recommended. Thus the amulet prepared from ivory and elephant's hair wrapped with gold-wire (13. 1–3), an amulet made from the hairs from the naval of a Snâtaka, tiger, lion, goat, ram, and a king all pasted together and wrapped with

(3) The golden Dâkṣâyaṇa amulet for long life in ŚB. XIII. 2. 6. 8.

74. *Dârila limits its purpose to the cure of constipation but the* hymn and Keśava indicate a wider scope.

75. This same is also useful against poison but without the plants (32.6).

76. Here W. Caland is of opinion that the plants constitute a separate amulet.

77. A lute with a string *is also used as an amulet* against Jâyânya (32.11).

gold-wire (13. 4), the amulet of pearl shell (58. 9), of salve (58. 8), the triple Astṛta amulet (V. 28 ; XIX. 46 ; Kau. 58. 10 and Sântikalpa) are all for long life. Virility can be promoted by fastening on an amulet of the skin and hairs from the tail of an antelope (40. 17). A spear-point furnishes an amulet against various sharp pains ascribed to the missile of Rudra (31. 7).(1)

(1) For physicians and their remedies see VS. XIX. 12. 16. XX. 3; 56 ff; 75, 80, XXI. 13. 18. 29.

All these plants, powders, amulets and the practices are fitted up in a frame-work of ritual in which remedies are daubed with the Sampâta of offering and then they are administered to the patient at a particular time (Avanakṣatre-27. 29 ; 28. 5 ; 31. 28), when the patient and the priest are dressed in a particular fashion. The treatment of the disease is generally magical and is accompanied by a quasi-religious ceremony. The demon of disease is exorcised by giving him whatever is dear to him or scared away by offering something repugnant. Inhalation of smoke (25. 23), fumigation (31. 19 and 22), rubbing of the patient from head to foot (31. 9) are resorted to. The body of the patient is smeared with different substances. Two methods are clearly visible in this case: Âplavana (pouring) and Avasechana (washing). The water used contains either the leavings of the offerings or is simply blessed by the recitation of the hymn. The patient is wiped or sprinkled or washed with this water. He is also given something of it to drink. At times water in which something burning or heated is dipped (Jvâla) is given to the patient (27. 29, 33 ; 28. 2 ; 29 ; 8 ; 30. 8). The medicine is given in a particular kind of spoon or vessel[78] and also at a parti-

78. Spoon (25. 30); cornucopia (23. 8), cow's horn (31. 6), red copper vessel (29. 19); yoke (27. 1); pestle (29. 22), stirred with reed (27. 10) etc.

cular place.[79] The disease was thought to be transferable to frogs (32. 17) in case of fever or to yellow birds in case of jaundice (26. 28) or to birds in general in the case of madness (26. 33). *This belief is expressed in the hymns themselves* (V. 22. 4 ff ; VI. 26. 3). The ritual given by the Kau. Sût. endeavours to realise all the indications of the hymns.[(1)]

(1) Something akin to the medical practices of the AV. is to be found in the Yajus texts. e. g. in VS. at the Sâkamedha, the third Parvan of the Châturmâsya, occur a Pitṛmedha after which are employed four Vss (III. 53-5) one of the Subandha hymns (RV. X. 57. 3-6) to keep the spirit of those engaged in the sacrifice from following the Pitṛs. So in the Traiyyambaka Homa to Rudra (III. 57-61) or Śatarudrîya Homa at the Agnichayana (XVI) and even in the Sautrâmaṇi (XIX-XXI).

Magic and Witchcraft—The sphere of Vedic ritual and cult has two aspects--religion and magic. Many scholars are of opinion that in ancient India there was a confusion of magic and religion.[80] According to Oldenberg the sacrificial ritual of the Vedas was pervaded with primitive magic. Thus, for example the marriage rites, the rites of initiation, the ceremony of anointing the king were models of every sort of magic. Even the Brâhmaṇas are full of magic operations.[81] The Sâmavidhâna Brâhmaṇa, the Adbhuta Brâhmaṇa and some parts of the Ṣaḍviṁśa Brâhmaṇa are handbooks of incantations and sorcery. Prof. Bloomfield holds the same view that magic and witchcraft are intimately blended with the holiest vedic rites, "the broad current of popular superstition having penetrated into the higher religion of the Brahman priests who were unable and possibly

79. At the confluence of two streams (32. 14), cross-road (25. 30), ditch (27. 4) etc.

80. H. Oldenberg, "Die Religion des Veda" pp. 59, 177. He gives examples of such blending, pp. 311 ff ; 369 ff ; 476 f.

81. Sylvain Levi, "La Doctrine du sacrifice dans les Brâhmaṇas" p. 129.

unwilling to cleanse it from the mass of folk-belief which surrounded it".[82] W. Caland enlarged the agreement between the magical rites of the old Vedas and the shamanism of the so-called savages[83] in his introduction to the Kau. Sût. Some scholars even interpret the word 'Brahman' as a magic spell, making the Brahmin a magician before he was a priest.[84] J. G. Frazer[85] citing Oldenberg (Die Religion des Veda, p. 39f) also points out how in India from the earliest times down to the present day, the real religion of the common people appears always to have been a belief in the vast multitude of spirits which are mostly harmful and which fill all the created matter......... The magical practices are due to this conception. At every step of a ritual sacrifice, the spirits have to be appeased. The onslaught of the evil spirits was to be averted before winning the goal.

By magic we understand the efforts to gain the fulfilment of desire by influencing the course of events without any help or intervention of divine powers, by means of spell and ritual. In religion divine favour is sought with hymns and sacrifice. Religion aims at propitiation and persuasion, while the essential character of magic is coercion.[86]

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82. Bloomfield, SBE XLII, p. xlv f.
83. W. Caland, " Altindisches Zeuberritual ", p. IX.
84. O. Schrader, "Recllexikiou der indogermaniches Altermuskunde", p. 637 f.
85. J. G. Frazer, " Golden Bough "
    Pt. I " The Magic Art " p. 228.
    Pt. VI " The Scape Goat " p. 89 ff.
86. For the mutual relation between religion and magic see, A. A. Macdonell, " Encyclopædia of Religion and Ethics " Vol. 8, p. 311 ff.
    Keith, " Religion and Philosophy of Veda ", HOS. Vol. 32. pp. 379 ff. Prof. C. H. Toy, JAOS, pp. 327 ff.

Magic is the main and essential subject-matter of the AV. It consists of metrical spells and in its ritual the priest is only a magician. In the AV we find a complete blending of magic, religion and something of theosophy. In the predominance of magic and witchcraft in the Atharvan, we witness the lower side of the Vedic religion. The Atharvan magic deals with demons and natural forces. Magical effect according to the Atharvan practices as given in the Kau. Sût. depends upon the contact with magical agencies if they are beneficial or in preventing them if they are harmful. The desired result is obtained with the help of rites and spells. The magical practice is a lonely thing. In a magical rite the place (e. g. cross-road, cemetery, secluded part of the house etc), time (such as night), direction (such as South) are all very important. The Vedic magic is both personal and impersonal in the sense that there is a constant play of fancy between the real substances and spirits. The aim of Vedic magic varies from removal of hostile influences to attraction of beneficial things and divination. In the magical performances symbolism plays an important role. The Vedic belief that there are evil spirits everywhere and most of all in human dwellings has given rise to magical material bearing on every aspect of human life.

The Atharvan magic can be classified as defensive magic and offensive magic. The defensive magic consists of warding off evil and harmful powers by persuasion and cajolry. It is generally attended by propitiation (I. 2. 27). The demons of disease and those who bring death are paid homage (I. 12. 27 ; 13. 2 ; VI. 13. 1, 2). The defensive magic largely consists of avoiding the injurious things and powers by fasting, washing, concealment etc. The amulets play a prominent part here. The touch of the maleficent powers is avoided as far as possible. When these powers have taken possession of their victims, remedial magic is employed. Such

possession by evil powers is known by the appearance of disease. The remedies against diseases are at times so broad that no distinction between magic and medicine can be made.

Offensive Magic or Witchcraft — It is a well-known fact that the Atharvan consists of two parts — the Âtharvaṇa and the Âṅgirasa. This is evident from the title of the AV — "Atharvâṅgirasâm Brahma". The Atharvan matter refers to the auspicious practices (Śânta, Bheṣaja or Pauṣṭika XI. 6. 14) while the Âṅgirasa part refers to hostile sorcery (Yâtu, Abhichâra cf. Kau. 3.19 and note 5)(1). This distinction is carried throughout the Atharvan literature (cf. Vai. 5. 10; GB. I. 2. 18). Thus the Atharvan ritual texts make the word Âṅgirasa as an equivalent of Abhichâra (Pariśiṣṭa 46.9–10). The Kau. Sût. mentions utensils for sorcery (Saṁbhara Âṅgirasaḥ 42.7), the staff for sorcery (Daṇḍa Âṅgirasaḥ 42.12), the fire for witchcraft (Agnir Âṅgirasaḥ 14. 30) making witchcraft the special charge of the Âṅgirases. The unearthed fifth Kalpa work of the AV is known as Âṅgirasa Kalpa[87]. The AV itself mentions "Kṛtyâ Âṅgirasîḥ" (VIII. 5. 9; X. 1. 6); "Pratîchîno Âṅgiraso adhyakṣaḥ" (X. 1. 6). In the Kau. (135. 9) Bṛhaspati Âṅgirasa appears distinctly as the representative or divinity of witchcraft performances.

(1) ŚB. X. 5. 2. 20.

The Âṅgirasa part of the AV is full of the spirit of intense hatred — "योऽस्मान्द्वेष्टि यं च वयं द्विष्मः ।" (II. 11. 3; 19; 20; 21; 22; 23) or "यान्यहं द्वेष्मि ये च माम् ।" (III. 6. 1). It is for the death of the enemies both human and non-human, this characteristic weapon is supplied by the Âṅgirases through the hymns of the AV

(2) Manu XI. 33

87. Even in the non-Atharvanic texts, the term Âṅgirasa is equated with Abhichâra (Ṛgvidhâna IV. 6. 4; Agni Purâṇa 250. 10. In the Śân. Śr. XVI. 2. 1 ff the word Âṅgirasa is accompanied by Ghora as distinctly contrasted with Atharvaṇa – Śânta. Cf. Aś Śr. X. 7. 1 ff; ŚB. XIII. 4. 3. 3 ff.)

and it is ever sharpened by the practices of the Kau. Sût. for the ready use of the Âryans and particularly Brahmins.

The Abhichâra hymns [88] of the AV which are mainly directed against Yâtudhânas are included in a list called the Châtana Gaṇa [89]. The practices in connection with them are given by the Kau. in its Sixth Book. Yâtu means sorcery and those who performed Yâtu were called as Yâtudhânas. Yâtu was the main target of the Atharvan witchcraft. It was also directed against evil-eye, curse and danger from the attacks of demons. Keśava and Sâyaṇa tell us that II. 7 is employed in case of: "लौकिकवैदिकाक्रोशयोः ब्राह्मणशापे क्रूरचक्षुपुरुषदृष्टिनिपाते पिशाचयक्षादिभये ।" Again the boundary–line between disease and demonology in the Atharvan is very evanescent. Thus Jaṅgiḍa is employed on the one hand against a variety of diseases and on the other to obviate the danger arising from hostile sorcery. Abhichâra was directed even against the person who has built a fire for offering (VII. 70) (1). Thus the sacrifice to gods could be frustrated by a sacrifice to Rakṣases (2). The spell XI. 1. 1. presents Kṛtyâ in the nature of some terrifying, evil-working bogey, describing her as "Sîrṣaṇvatî, Karṇinî, Nasvatî, Vinaddhâ, Nânadatî gardabhî iva". She is also represented as "Dvipadî, Chatuṣpadî, or Aṣṭâpadî" and covered by darkness like net (X. 1). Sâyaṇa, therefore, defines Kṛtyâ correctly as a figure or the like made of mud, wood, wax etc. "मृद्दार्वादिना निर्मिता

(1) This is largely identical with TB II. 4. 2. 1. ff.

(2) Cf. AB. II. 7. 1.

88. Dârila and Keśava in their respective introductions to the Kau. Sût. state :— मीमांसायामभिचारो निषिद्धः । मनुस्मृतौ (XI. 33) च विहितोऽभिचारः ।.

89. Gaṇamâlâ, Atharva Pariśiṣṭa 32. 3; Kau. Sût. 8. 25; 25. 22; 80. 12; 139. 9. Vai. Sût. 5. 10.
The Châtana Gaṇa includes AV. I. 7. 1; 8. 1; II. 14. 1; 18. 3; 25. 1; IV. 20. 2; 36. 1; 37. 1; V. 29. 1; VIII. 3. 1.

पुत्तल्याद्दि " (on XIX. 34. 2). The Kṛtyâ[90] was undertaken both by men and women (V.4.6) and even by gods (V.14.7). The Abhichâra was chiefly meant to obviate the effects of Sapatha (curse of enemies) (II. 7.5) or Cakṣuṣo ghora (the terrible effects of evil eye) (IV. 9. 6) or Kṛtyâ (IV. 9. 5. ; 14. 4) and particularly against Mûlin or Mûlakṛd (the manipulator of roots) (IV. 28. 6). This Mûlakriyâ was such a characteristic feature of sorcery practice as to give rise to specific prohibition of the act.[1] Valaga was also a variety of sorcery and it was dug like Kṛtyâ, into vital spots of the enemy (X. 1. 18).[2] Yâtu was a general term for sorcery practice but it had, perhaps such varieties as Ulûka-Yâtu, Svayâtu, Kokayâtu, Suparṇayâtu, Suśulûkayâtu, Gṛdhrayâtu etc. (VIII. 4. 21. 22). Thus the chief enemies of the Atharvan witchcraft were Kṛtyâkṛd, Valagin, Mûlin and Śapatheyya (V. 31. 12; X. 1. 31) and Yâtudhânas, Sapatnas, and Bhrâtṛvyas (II. 12 etc.).

(1) Vis. Smṛ. XXV. 7 Manu IX. 290. XI. 64. Mah. Bhâ. III. 233. 13.

(2) cf. The legend at MS. III.8.8; TS. VI. 2. 11. 1; ŚB. III. 5. 4. 2.

The AV gives a full list of the *non-human* enemies of the Vedic Âryans. It mentions in general Yâtudhânas, their brood, Yâtudhânîh, Kimîdins, Rakṣases, Piśâchas, Kravyâdas, Atrins, Asuras, Dasyus, Sadânvâs, Mûradevas, Amîvâ, Arâyas, Gandharvas, Apsarases etc. Against these particularly, the Atharvan witch-craft was employed. Yâtudhâna may mean either a human sorcerer or a hostile demon. The entire tradition of the Sûtra and its commentators give the word the latter meaning. But men might practice Yâtu and be Yâtudhânas.[3] It is stated that (I. 8. 1),

(3) RV. V. 12. 2. VII. 104. 15, 16.

90. Kṛtyâ or Kṛtyâpratiharaṇa Gaṇa. Gaṇamâlâ–Pariśiṣṭa 32. 2 Kau. Sût. 39. 7 note; It includes AV, II. 2. 1; IV. 20. 1; 17. 1; 18. 1; 19. 1; V. 14. 1; 31. 1: VIII. 5. 1: X. 1. 1. To this list which corresponds with the second Gaṇa of the Gaṇamâlâ, is added by it AV. VII. 65. 1, 2.

men as well as women undertook Yâtu. But Sâyaṇa explains Yâtudhânas as Rakṣases. Yâtudhânî was some hairless deformed woman (I. 28. 4) who is asked to devour her brood or her sisters and relatives. The Kimidins were a class of malignant spirits (I. 7; 28 ; II. 29 ; VIII. 3. 25 ; 4.2 ; 6. 4 ; XII. 1. 50) The etymology of the term given by Yâska [1] throws little light on the meaning of the term. Atrins are hidden devourers living in caves. (I. 8. 4). They attack with their brood. They arise on the night of the new moon (I. 16. 1).[2] They harm cows, horses and heroes–Niḥsâlâ, Dhiṣaṇa, Ekavâdyâ – the daughter of Chaṇḍa, Magundî (II. 14), Karśapha, Viśapha, Viṣknadha, Kâbava are some of the particular names of demons and goblins. Some of them are males and others are females. Viṣkandhas are a hundred and one (III. 9). Heaven and earth are the parents of Karśapha and Viśapha (III.9.1.)[3] Arâyî is a class of female demons. They live in the "lower world" (II.14).[91] The Piśâchas move in sky, earth end everywhere (IV. 20. 3). Serabhaka, Śevṛdhaka, Mroka, Anumroka[92] (II.24) are some flesh-eating goblins. Also Jûrṇi, Upabda, Arjuni, Bharujî might be female Kimîdins. Alinda, Palala, Anupalala, Śarku, Koka, Malîmlucha, Vavrivâsa, Ṛkṣagrîva, etc. (VIII. 6. 1, 2) seem to be the names of Atrins or with greater probability of the Arâyas. The Arâyas attack in dreams having assumed the form of a brother or father (VIII. 6. 7). They dance round the house like asses (VIII. 6. 10) or in the forest (VIII. 6. 11). They are afraid of the Sun

(1) Yâska VI. 11.

(2) Âp. Dh. I. 11.31.21 enjoins a person to take precaution on the night of the new-moon by purity. cf. AV. IV. 36. 3; TS. II.2.2.2. MS. II.1.11.

(3) RV. I. 191.6.

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91. " Pâtâlaloka " – Sâyaṇa.

92. Mroka and Nirdâha are also designations of two fires – AV. V. 31. 9.

(VIII. 6. 12). The Arâyas and the Makakas have offensive odour and red faces (VIII. 6. 12). They pierce women on their hips (VIII. 6. 13), they have horns on their heads and hands (14), the front of their feet is turned backward and their heels are turned in front (15). They create fire in the clumps of grass and rejoice in raw flesh and devour embryo (23). The Mûradevas are without neck (VIII. 4. 24.). They lament at the sight of the rising sun. Flying in air is common to Yâtudhânas and Rakṣases (VIII. 3. 5). The latter fly at night assuming the forms of birds (VIII. 4. 18). Sadânvâ might be some female demons[1].

(1) Yâska Nirukta VI.30.

The Atharvanist always thought that his practices against these enemies were based upon the unfailing basis of Ṛta, for his operations were against the powers of evil. The Ṛta was considered by him in harmony with Satya by cosmic correspondences and harmonies. Thus an Atharvan poet says :—

समं ज्योतिः सूर्येणाह्ना रात्री समावती ।
कृणोमि सत्यमूतयेऽरसाः सन्तु कृत्वरीः ॥ (IV. 18.1)

With this view, even Brahmodyas were pressed into the service of incantations (cf. IV. 19.6).[93] The Atharvanist generally invoked Heaven and Earth with a view that they shall participate in the consecration (Dîkṣâ) for the Abhichâra practices. Such an appeal to heaven and earth (II. 12.1) is to his mind associated inseparably with his own innocence. As he himself is innocent, he has great confidence in bringing to light the shrinking Yâtudhânas. The hymns themselves lay a great stress upon the confession of the Yâtudhâna himself. Half the battle is won when the true nature of the Yâtudhâna is made apparent. (" ब्रवीतु सर्वो यातुमानयमस्मीत्येत्य "–I. 7.4). The punishment for those who

93. JAOS XV. 172 ff.

performed Yâtu is also mentioned (IV. 8.3; V. 23.13; etc.). It is therefore quite natural, if the charge of being a Yâtudhâna was brought against any pure Brahmin, he should resent it :—

अधामुरीय यदि यातुधानो अस्मि । यदि वायुस्ततप पूरुषस्य ॥
अधः सवारैर्दशभिर्निवूया । यो मा मोघं यातुधानेत्याह ॥
यो मा यातुं यातुधानेत्याह । यो वा रक्षाः शुचिरस्मीत्याह ॥
इन्द्रस्तं हन्तु महता वधेन । विश्वस्य जन्तोरधमस्पदीष्ट ॥

Particular gods are invoked to protect against[1] the sorcery of Yâtudhânas and the danger arising from human and non-human enemies. Thus Agni is invoked to expose Yâtudhânas. He is called the destroyer of Rakṣases (Agniḥ Rakṣohâ–I. 28.1). Agni and Indra are asked to drag the sorcerers bound in shackles (I. 7.7). Indra is then to cut off their heads with his thunderbolt. Agni Bṛhaspati particularly chases away evil spirits. (I. 8.2)[2] Agni Sahasrâkṣa (IV. 20.5) brings to light Kimîdins, Yâtudhânas and others. He chases them away (III. 3. 26)[3] Agni Satyaujâḥ burns the Kravyâdas (IV. 36.3) that rise on the night of the new-moon. To that Agni, according to Âpastamba Śrauta Sûtra quoted by Sâyaṇa, a rice cake in twelve cups is to be offered.

(1) RV. VII. 104.15-16.

(2) RV. I. 79.12 VS. XIII. 47, XVII. 71. ŚB. VII. 5.2.32, IX. 2.3.32. Âp. Śr. VI. 25.10

(3) "अग्नी रक्षांसि सेधति" RV. VII. 15.10. TB. II. 4.1.6. "अग्निर्हि रक्षसां हन्ता ।" ŚB. XIV. 3.1.11

Indra is invoked to cut off the heads of the Yâtudhânas with his bolt (I. 7. 7) and of the Rakṣases (II. 3. 6). He is called upon to crush the Rakṣases as with a mill-stone (II. 31. 1; VIII. 4. 22). Indrâ-Somau consign the Yâtudhânas, Mûradevas, Kravyâdas etc. to hell (VIII. 4. 3).[4]

(4) RV. VII. 104. 22.

Kaśyapa is the name to conjure with in the Atharvan writings. Amulets and charms handled by him are particularly powerful (I. 14. 4.; IV. 33 1 ; VIII. 5. 14). He rises to the dignity of supreme self-existing (Svayambhu) being in XIX. 53. 10.[(1)] He is also intimately related with the forms of the sun (I. 33. 1)[(2)]. In fact Kaśyapa is the sun like a tortoise that creeps its slow course in the sky. In IV. 20.7 "the eye of Kaśyapa "[(3)] is mentioned.[94] The superior gods who vie with the sun (IV. 36. 5) afford protection against Piśâchas to men and women and beasts.[(4)]

(1) and also in TS. V. I. 6.

(2) Sûrya and Savitṛ in TÂ. I. 7. 1, I. 8. 6. TS. I. 6. 1. 1.

(3) " कश्यपः पश्यको भवति यत्सर्वं पश्यति । " TÂ. I. 8. 8.

(4) RV. I. 98. 1 ; 123. 12; V. 4. 4.; IX. 27. 5.

The reliance upon the great seers of the past such as Atri, Kaṇva, Jamadagni, and Agastya is also a commonplace expression in Atharvaṇic exorcism (II. 32 3 ; V. 14. 4; IV. 20. 7.). In connection with plants it is stated that gods found out all the magic arrangement of the wood which the Brahmins contribute to the practical knowledge.

From among the plants and amulets may be mentioned the Jaṅgiḍa plant which obviates all the dangers arising from hostile demons and sorcerers (II. 4 ; XIX. 34, 35). The plant is not mentioned outside the Atharvan. It is highly praised for the gods themselves had produced Jaṅgiḍa three times and Indra placed strength into it (XIX. 34. 6). The seers of the yore are said to have known it by the name of Âṅgirases. The Kau. Sût. (8. 15) mentions it as a holy

94. The name Kaśyapa has some special relation to Atharvan writings which is not yet fully cleared up. See, Bloomfield, JAOS XI. p. 377.

tree.[95] It is powerful against evil-eye and the hymns clearly mention it as "Viṣkandhanâśana", "Kṛtyâdûṣiḥ", and "Arâtidûṣiḥ". The Jaṅgiḍa maṇi is tied on as an amulet (42.23) with the hemp thread (cf. II. 4.5). It is a very powerful amulet which defeats thousand kinds of sorcery (Sahasravîrya, Sahasvân).

Yava-maṇi(1) (amulet of barley-19.27; 26.35) is used against evil-eye, the curse of Brahmins and also against the dangers from Piśâchas, Yakṣas etc. The Yava is Sapathayâvana (IV. 17. 2; Sântikalpa 19).

(1) For the efficacy of Yava, see TS. I. 3. 1. 1, ŚB. III. 6. 1. 11. Hi. Śr. IV. 2. 42.

The talisman of Daśavṛkṣa (26.40; 27.5) is specific against Brahmagraha (II. 9; Kau. 27.5, 7). It is asked to release a man from Rakṣases who possess him on the new-moon and full-moon nights (Parvasu). The demons called Kaṇva who are associated with darkness can also be warded off by Pṛśniparṇi.[96] (II. 25). These Kaṇvas are particularly dangerous to the embryo in womb (II. 25. 3).

The Aśvattha(2) is such a tree that its branches grow into other trees and cause their destruction. The Aśvattha is employed into witchcraft ritual of III. 6 (Kau. 48.3-6), to destroy the enemies. The Aśvattha and Khadira both being masculine are fit for aggressive

(2) cf. KS, XIX. 10 "एष (अश्वत्थो) वै वनस्पतीनां सपत्नसाहः"

95. Dârila defines it as "अर्जुनः अचल इति दाक्षिणात्याः". Keśava and Sâyaṇa tell us that it was famous in Vârâṇasî and well-known in the north.

96. The commentators make no attempt to identify Pṛśniparîṇî. They simply paraphrase it as Chitrâparṇî. According to the commentator to Kât. Śr. (XXX. 7. 17) it is the same as Mâṣaparṇî or Lakṣmaṇâ. The Bhâvaprakâśa (I. 208) calls it as Putrajanî. According to the Amarakoṣa it is a plant having hairy leaves and coloured spots. (Whitney).

witchcraft (III. 6. 1). The Apâmârga[1] is employed to ward off all kinds of evil and witchcraft (IV. 17). It figures in the Kṛtyâpratiharaṇâni (IV. 17 ; V. 14 ; 31; VIII. 5 ; IX. 1). It is called the queen of remedies; a thing of thousand powers. It repels curses and is powerful both for defensive and offensive. Evil dreams, troubled life, Rakṣases, gruesomeness and Arâyî all evil-named and evil-speaking are driven away by the Apâmârga. The plant is blessed by Kaṇva, the descendant of Nṛṣada (IV.19.2)[2] [97]. The gods in the past drove out the Asuras with the help of Apâmârga (V. 19. 4); Indra put strength into it. The amulet of Apâmârga is closely related to Pratisara. The Ajaśṛṅgî[98] (IV. 37) is directed against Piśâchas, Asuras, Gandharvas etc. With its help the Atharvans killed the goblins. The Sadampuṣpâ (IV. 20 ; Kau. 28. 7 ; 39. 6) is also a magic plant. The Varaṇa (from √Vṛ–Var–to ward off), Aśvattha, Khadira (19. 22; from √Khâd), Tâjadbhaṅga, Badhaka (VIII. 8. 3), Sara, Vibhîdaka[3] are all used in the witchcraft performances owing to their supposed derivation.

(1) SB. XIII. 8. 4. 4.

(2) RV. X. 31. 11.

(3) TS. II. 1. 5. 7.

Târchya amulet (48. 24. cf, Peṣtra in VII. 37. 3) may be of bone or of Palâsa wood. The commentators disagree. Sîsa-lead is very useful in witchcraft (I. 16. 1. 2.). It is Yâtuchâtana for it thwarts Viṣkandha, Atrin and Piśâcha. Saṅkha maṇi, the amulet of pearl, easily overpowers Rakṣases, Amîva, Atrin, Sadânvâ (IV. 10. 3). Varaṇa maṇi (VI. 85 ; X. 3) is an amulet of high power by which even gods repelled the sorcery of the Asuras. It frees a man from the evils of Arâti, Nirṛti and hostile witchcraft. The

97. " ब्राह्मणेन पर्युक्तासि कण्वेन नार्षदेन । " IV. 19. 2.

98. Dârila – मेषशृंगी, Sâyaṇa – विषाणी.

enemies overpowered by this amulet go to intense darkness (Andham Tamaḥ). As the wind tears off trees so does Varaṇa break the ancient as well as the new enemies. Phâlamaṇi (X. 6) is made of Khadira wood and is wrapped in gold. It was first tied by Bṛhaspati Âtharvaṇa. With this amulet the Âṅgirases pierced the land of Dasyus. Darbha maṇi (XIX. 28 ; 29 ; 30 ; 32 ; 33) is a powerful amulet against human enemies. It is invoked to throttle, chew, kill, cut, grind, burn or chop the foe. It is called as the armour of gods. It brings prosperity to warriors. A legend about it reports (XIX. 30. 5) that when the ocean began to roar on account of storm accompanied by lightning and rain, from it was born a golden drop and thence arose the Darbha maṇi. Satavâra maṇi (XIX. 36) is useful against diseases like Yakṣma and it is useful against Rakṣases whom it kills with its roots. It is specific against all evil-named, Apsarases and Gandharvas. So is the Astṛta maṇi (XIX. 46). The Nairhasta Havis (VI. 65 ; 66). Nairbâdhya Havis (VI. 75) and Śuno Divyasya Havis (VI. 80) are all in connection with witchcraft.

Pratisara is an amulet (IV. 40) which is meant to defend against hostile witchcraft. The Pratisara turns the hostile spell as a boomrang upon him who performs it (VIII. 5. 5– " प्रतीचीः कृत्याः प्रतिसरैरजन्तु ").(1) Pratisara literally means " going against " or " attacking ". Sâyaṇa defines it as 'he that practises sorcery, him it attacks'. In II. 11. 2 Pratisara is used synonymously with Pratyabhicharaṇa. The same is possibly hinted at IV. 17. 2 by " Punaḥsarâm ". The Pratisara is a Srâktya maṇi made from Sraktya tree[99]

(1) ŚB. V 2. 4. 20
VII. 4. 1. 33.

99. The commentators say that Srâkta or Srakti is the Tilaka tree. Whitney suggests that the Srâktya maṇi was a circular amulet such as bracelet because it turned the sorcery on the sorcerer himself.

(39. 1). It is both terrible and auspicious. By its prowess, Indra could kill Vṛtra and defeat the Asuras. He, who wears this amulet, him none can harm, neither Apsarases nor Gandharvas. As the cattle is fastened to the post(1) so the preserver of this amulet controls prosperity (VIII. 5. 20). V. Henry suggests that Srâktya means 'bristling' and the amulet was shaped like a six-pointed star.[100] The suggestion is attractive but nothing definitely can be said about the size and shape of the amulet.

(1) Methi or Methî is the post to which cattle is fastened. PB. XIII. 9. 17.

In his Introduction to the Sixth Chapter of the Kau. Sût. Keśava gives the following directions about witchcraft

" आङ्गिरसकल्पोक्ताः सम्भाराः प्रत्येतव्याः । दक्षिणस्यां दिशि मण्डपं कारयेत् । तत्र यथोक्तविधिना गुरुः । पताकातोरणैर्युक्तं द्वारम् । दूष्या दूषिरसीति सूक्तेन तिलकमाणिं संपात्य अभिमन्त्र्य बध्नाति कर्ता, कारयिता सदस्याश्च.........आत्मरक्षार्थम् । [101]

The consecration for the witchcraft ritual is as follows according to Keśava: " दीक्षा उच्यते । शुक्लपक्षे त्रयोदश्यां पूर्वाह्णे अभ्यातानान्तं कृत्वा द्यावापृथिवी उर्वन्तरिक्षमिति कर्ता कनकरजतेति सूक्तं (?) द्वाभ्यां सूक्ताभ्यां वेणुदण्डं छिनत्ति........and further.

यदसां देवी मेखलामिति सूक्तेन (VI. 133 ; VI. 25) मेखलां संपात्य । अयं वज्र इति सूक्तेन दण्डं संपात्य । यदमामित्यृचेन मेखलां बध्नाति । वज्रोऽसीति तृचेन सूक्तेन दण्डं गृह्णाति । नमो नमस्कृद्भ्यः इति सप्तर्षिभ्यः उपस्थानं करोति । शालाया बहिः ....दीक्षितः त्रिरात्रमशनम् । त्रिरात्रे निवृत्ते कृष्णपक्षे प्रतिपदि कर्म भविष्यति । " [102]

The Kau (47. 24) mentions the staff to be used in the Abhichâra practices. It is made of decayed bamboo reed

100. For the suggestion of V. Henry, see, " La Magie " p. 470.

101. The Kau. Sût prescribes the following on the point :—
उभयतः परिच्छिन्नं शरमयं बर्हिराभिचारिकेषु । (47. 1); दक्षिणतः सम्भारमाहृत्याङ्गिरसम् । (47. 2), इङ्गिडमाज्यम् । (47. 3); दक्षिणाप्रवण ईरिणे दक्षिणामुखः प्रयुङ्क्ते । (47. 4).

102. Dârila defines the time more accurately :—
कृत्तिकासु नक्षत्रे अरोधः । कृष्णपक्ष अरोधकः । अवाप्य सामावास्यां । एषु कालेषु अभिचारः कार्यः ।

as long as an arm and ornamented. The Bhâradvâjapravraska "the cleaver of Bhâradvâja" (the reputed author cf. II. 12. 2) one cuts a staff for the practices pertaining to witchcraft. A staff (1) so procured is variously used in the Kau Sût. (47. 14. 16, 18; 48. 22). The southern region of Yama is also the region of the departed souls. It figures prominently in the witchcraft practices. (47.26). The oil of Iṅgiḍa takes the place of Âjjya in the witchcraft ritual (cf. Paribhâṣâ Kau. 47. 3. 14, 28; 25. 30). The ground lead, the faggot of Badhaka, fetters, the burning of grain-chaff are specially used in the Apanodanâni which are the hymns particularly designed to ward off Bhûta and Piśâcha. The birds' nests also appear in such ritual to create fire for cooking porridge (VI.2; 29.27). In Abhichâra–hostile witchcraft there are Saṁsthita Homas (final oblations) as they are in the auspicious performances. But in the hostile witchcraft ritual a sinister turn is given to them (47. 10) by reciting VI. 75. (2) In such Abhichâra sacrifices, sacrificial grass is spread with thumb; basket of Kavindu (3) is used to carry reed; the leaf of red Aśvattha and the oil of Iṅgiḍa dashed with poison (48. 29–31) are offered in fire. In AV VI. 138 (Kau. 48. 32–34) the urine and dung are put into the skin-bag that covers the tail of a calf; they are covered with Kakucha fruit (i. e. sesame, beans, and the like) and the entire mess is crushed and dug into the ground.[103] The combination of colours blue and red(4) is associated every-

(1) A student is also given a staff and it is expressly stated that he has to use it not only against human foes but also against Râkṣases and Piśâchas G. Gṛ. III. 1. 14, 27. Âś Gṛ. III. 8.20. Śâṅ. Gṛ. III. 13, 1, 2, 8. The Soma-offerer has a staff. ŚB. III. 2. 1. 32.

(2) Âp. Śr. III. 14. 2. TS. V. 1. 10. 3.

(3) TS. II. 1. 5. 7.

(4) RV. X. 85. 28. Śâṅ. Gṛ. I. 12. 8. Âp. Gṛ. II. 5. 23. TS. IV. 5. 10. 1. They are the colours of Rudra, VS. XVI. 47. MS II. 9. 9. TS. IV. 5.10.1.

103. The digging is according to the scholiast, "मर्मणि विखनति ।" i. e. symbolically in the vital spots of the rival. (cf. 47. 51; 48. 4).

where with hostile witchcraft. In XIV.1.26 the bridal garment poluted during the consummation is spoken of as "नीललोहितं भवति कृत्यासक्तिर्व्यज्यते ।" Wherever there is the combination of blue and red, sorcery is inherent. At IV.17.4 a hostile charm is made in a blue and red vessel and red and blue threads are spread out against enemies in VIII.4.24 (cf.Kau.16.20). The Atharvan ritual rubricating VIII.8.24 (16.20; 32.17; 40.4; 48.40; 83.3) leaves no doubt that in its view a dark blue and red threads are used in witchcraft. Effigy[104] of the enemy was also used in witchcraft practices (III.25.2; VI.130 etc). In order to compass the death of a foe an image of him made of wax is pierced in the heart or his shadow may be similarly treated or a chameleon may be kilned or burned (Kau. 47. 39ff; 54ff).[105] The unburnt vessel (Âma Pâtra) is also used (IV.17.4 ; V.31.1) for it symbolizes fragility, destructibility of the person upon whom enchantments are performed[(1)]. According to the Satapatha Brâhmaṇa,[(2)] it figures in a sorcery practice against a wife's paramour. The appearance of raw meat (Âma Mâṅsa) in sorcery practices symbolically realizes the presence of demons, because it is their usual food (IV.17.4 ; V. 29. 6 ; VIII. 6. 23). So also mixed grain is characteristically used (V. 31. 1). The use of fire-brand,[(3)] noise to drive away demons (86.15), [(4)] the use of water because the demons can not cross it,[(5)] mat to create obstacles in the way of demons (86. 14) and beating the person possessed[(6)] are common in witch-

(1) Cf. ŚB. XII. 1. 3. 23.
(2) ŚB. XIV. 9. 4. 21. Bṛ. Up. VI. 4. 12. cf. Manu III. 179.
(3) Hi. Gṛ. I. 16. 20.
(4) Hi. Gṛ. II. 7.2.
(5) MS. IV.
(6) In the consecration, the priest generally beats the prince. Kât. Śr. XV. 7. 6.

104. Even the foot-mark is thus used. The foot-mark of a maiden is used as a means to win her love. ŚVB. II. 6. 8.; W. Caland P. 163. Foot-mark of a beleagured king is scattered to the wind. MS. II. 2. 1 ; W. Caland L. C.

105. Henry "La Magie" p. 110.
Caland "Zauberritual", p. 141.

craft ritual. Generally dark garment is used by the person who is engaged in sorcery (cf. Kau. 26. 2),[106] which is put down in a hut and is allowed to burn or is allowed to float down with the current of water. The image of things floating down a river is employed with great predilection to indicate the loss of power, (of course, symbolically of the demon or sorcery) or harmlessness (I. 8. 4 ; VI. 113. 2 ; X. 4. 3).[107] The name of the enemy against whom a hostile performance is undertaken is to be frequently called out in the hostile formula (IV. 16. 9 ; X. 1. 11 ; Kau. 47. 11, 22). A hostile sacrifice is mentioned in VIII. 5. 15. It might or might not be the same with the Saunaka sacrifice prescribed by the Vai. Sût. (43. 25)[1] to become adept in sorcery.

(1) Similarly in KB. 4.7. cf. Sân. Sr. III.10,7.

Among the important facts connected with witchcraft practices are : A spot where there is a natural rift in the ground is frequently made in witchcraft the theatre of operation (cf. Paribhâṣâ to the Abhichâra in Kau. 49. 6). Kṛtyâ or spell was supposed to be instituted or rooted in very many animate and inanimate things.[2] The AV V. 31 gives a long list of such things as field, animals, birds, domestic fire, cemetery, and others. It seems that these objects through which the property of the enemy was attacked went in the ritual by the name " Marmâṇi " (vital spots ; Kau. 39. 26, 31). The notion appears to be that the man is vulnerable through his belongings as well as his own person. In all magic performances cross-road figures prominently

(2) MS. III. 3. 8 TS. VI. 2. 11. 1 SB. III. 5. 4. 2.

106. Henry, " La Magie " pp. 206–207.

107. The destruction of misfortune of any kind takes the shape of burning or throwing away in water of old things such as garment or shoes (Kau. 18. 9 ff ; Henry, " La Magie " p. 163.)

for it was considered as a suitable place to divest oneself of all evil influences (27. 7 ; 30. 18).[108] Throughout the hymns pertaining to witchcraft and their ritual the spirit of fierce hatred manifests itself in allusion to cremation rites. It seems possible that burial materials have been worked up for the occasion purposely (cf. I. 14;

(1) RV. X. 14. 13; 16. 2. II. 12. 7 ;[1] V. 19. 12, 13 ; XII. 5. 47.)

The stanzas of this character lend themselves naturally to imprecations and incantations. It is a favourite method in the Atharvan to threaten the enemy with the ceremonies of the funeral or even employing them in the witchcraft ritual.

The most simple practice for defeating the enemy is to break in two a piece of grass and it is to be thrown towards the opposing host (Kau. 56.10; 14; 19-22). The interesting means of finding out the presence of Piśâchas in a house is to hang up in the house a burning wood and the stew for the sacrifice. If they are moved, the presence of the spirits is certain (25. 34).[109]

Religion —This aspect of the AV does not essentially differ from what is given in the other three Vedas. We may come across a new trait here or there but that can be accounted for by any other cause than an unwarranted one. The main difference between the AV on the one hand and the other three Vedas on the other hand is that which is caused by the incantations and spells of the AV and the prayers and prose formulas of the RV and the Yajus texts.

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108. Oldenberg, " Die Religion des Veda " p. 267.

109. For more practices see Chap. IV.

Cosmology[110] —The Vedic conception[(1)] divided the universe into three regions — the earth, air and heaven (II. 12. 1) and the fourth division is also mentioned and that is called Nâka (IV. 14. 6). The Nâka means the vault of the sky. It was thought to be between earth, air and heaven (IV. 13. 3). Each of the three divisions was again divided into subdivisions. Thus three earths[(2)], three atmospheres and three heavens are mentioned (XIX. 27. 3; IV. 20. 21; VI. 1 21. etc.)[111] Pṛthivî, variously called as Mahi or Pṛthvî was conceived as mother, circular in shape[(3)] and is frequently compared with a wheel (X. 8. 7). Its four-points[112] of compass are mentioned[(4)](XV. 2. 1ff)[113], and even five points (III. 4. 2 ; 24. 3)[(5)]. The AV further mentions six or seven points.[114] Such dual compounds as Dyâvâpṛthivî or Rodasî bring out the two ideas that the heaven and the earth were thought of as the two halves and the parents of all creation (VI. 120. 2 ; II. 10. 1 ; 28. 4 ; IV. 1. 4).

(1) RV. VIII. 10. 6; 90.6 VS. XVII. 67.

(2) RV. I. 108. 9; II. 27. 8 III. 56. 2. Muir OST. V. 305 note.

(3) RV. X. 89. 4.

(4) RV. X. 36. 14.

(5) RV. IX. 86. 29.

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110. Macdonell, "Vedic Mythology".
Wallis, "Cosmology of the Ṛgveda".
Keith, "Religion and Philosophy of Veda". P77 ff.
"Encyclopædia of Religion and Ethics" Vol. IV. pp. 153–61.
N. J. Shende "Religion and Philosophy of the Atharva Veda" Poona 1952.

111. Among the three earths, this earth is the best (VI. 21.1); the three heavens are well-known (V. 4.3; VI. 95.1; XVIII. 2.48; XIX. 39.6). Six earths (IV. 11.1; V. 3.6; VII. 9.16; IX. 22.11) Nine earths (XI. 7.14) are also mentioned.

112. Also in I.11.1; II.6.1.

113. The Lords of the directions are given (I.31.1; III. 27).

114. Bloomfield, AJP. XII. 432.

They were, therefore, worshipped as dual divinities. The Ṛgvedic references [(1)] only indirectly think of the distance between the heaven and the earth by a reference to the abode of Viṣṇu [(2)] but the AV (X. 8. 18) states expressly "The two wings of the yellow bird (Sun) flying to heaven are 1000 days' journey apart [(3)] ". The earth and the heaven are also conceived as two bowls, one turned over the other [(4)] (X. 8. 9).

(1) RV. I. 155. 5.
(2) RV. VII. 26. 7.
(3) AB. II. 17. 8., PB.XVI.8.6; XXI.1.9.
(4) RV. X. 55. 20.

Air–Antarikṣa was supposed to be the abode of Soma and Agni [(5)] (VI. 96). The great god Varuṇa is the guardian of the cosmic order (I. 10. 3).

(5) RV. IX.47.6; X.45.3; 123.8.

Of the planets, except the sun, the moon and Râhu others were unknown. Râhu is mentioned (XIX. 9. 10). The knowledge of the division of time was correctly known. The year was of 360 days and 12 months[(6)] (IV. 35. 4.).[115] The RV. mentions a ten-month year of gestation[(7)]. The year of 12 months was perhaps due to the adaptation to the solar year of the months of 29 and 30 days. The RV. already mentions a thirteenth supplementary month.[116]. The Nakṣatras are recognized as 27 or 28 in the AV (XIX. 7; 8)[(8)] [117]. The names of the two stars—Vichṛtau are frequently mentioned (II.8.1; III. 7. 4; VI.121), even with a pun on Mûlabharaṇât (VI.

(6) RV. IV. 35. 4.
(7) RV. V. 78. 9.
(8) RV. XIX. 7, 8.

115. यस्मान्मासा निर्मितास्त्रिंशदराः । संवत्सरो यस्मान्निर्मितो द्वादशारः । IV 35.4

116. Such an intercalary month is called here as Sanisrasa II. 8. 5; V. 4.6. cf. XIII. 3.8 :—
अहोरात्रैर्विमितं त्रिंशदङ्गं । त्रयोदशं मासं यो निर्मिमीते ।

117. Macdonell and Keith, " Vedic Index " 1.409–31.
Keith, " Cambridge History of India " 1.148 f.

110. 2) meaning Mûla and Mûlabharaṇî. The seasons are clearly mentioned as 7 (VI. 61. 2), but the names Grîṣma, Hemanta, Siśira, Sarad, Varṣâ and Vasanta are occasionally given (III. 11. 4; VI. 55. 2; XII. 1.36).

(1) RV. I. 113.4; IV.50. 1; VII. 99. 3; X.31.7. AB. II. 8. 9. 6.

(2) RV. X. 90. Muṇḍaka. II. 1. 10. Châ. Up. I. 7. 5 ŚB. XI. 1. 6. 1.

(3) RV. X. 82 6; 127. 7; 129. TB. II. 2. 9. 1 ff

(4) TB. II. 5, 2. 1–8. ŚB. I. 5. 1. 16; XI. 1. 6. 13. RV. X. 36.

Cosmogony —The Vedic cosmogonic mythology represents the universe as if built like a house supported by a single pillar (1) (X. 7). Questions are asked regarding the material out of which the heaven and earth were fashioned. Brahma is the answer to such questions. Brahma is the Skaṁbha (support). Gods like Viṣṇu, Savitṛ, Tvaṣṭṛ, Ṛbhu and others were the workers in the building of this cosmic home. But the question why they built it at all is left unanswered. The Puruṣa (2) is also said to be identical with the universe (X. 7; XIX. 6) and Puruṣa and Brahma are one. He is also the same as Prajâpati (X. 7. 17). From the philosophical point of view (3) the world was thought of as coming out of non-existence. In the beginning space was enveloped in undifferentiated water (IV. 2. 6). Primordial one (Ekaṁ) was produced from heat which in its turn produced Ṛta. From Ṛta everything was born. Hiraṇyagarbha, the offspring of Prajâpati is also the starting point (IV. 2). The One God (Deva Ekaḥ) appears as the creator under different names — Skaṁbha (X. 7; 8), Prâṇa (XI. 4.), Rohita (4) (XIII), Kâla[118] (XIX. 53; 54). Here is also a reference to the post-

118. And so Brahma (identified with Brahma, Brahmâ Prajâpati, Bṛhaspati) IV.1; VII.2; Brahmachârin XI. 5: Ṛṣabha IX.4; Anaḍvân IV.11; Aja IV.14; IX.5; Vaśâ X. 10; Brahmaudana IV. 34; 35; XI. 3. 21; Ucchiṣṭa XI. 7.

Vedic myth of the raising of the submerged earth by the Boar (XII. 1. 48).[119]

Gods —As regards the origin of gods, they have the earth as their mother[1] or heavenly waters as the mothers of Agni (I. 13. 3, 2)[2]. From Puruṣa [120] all the gods were born (XIX. 6). In X. 2 Ka is thought, in a mystic manner, the origin of Puruṣa. Puruṣa is identical with Prajâpati and Brahma.[3] Prajâpati created all gods (IV. 2).[4] The origin of gods is philosophically connected with waters[5] (X. 8. 35, 40). They are also thought of as coming out of non-existence (X. 7. 25). They are the children of heaven and earth. The notion of parentage also appears among gods. Some gods are fathers and some are sons (I. 30. 2; X. 8. 28). There were generations among them—Pûrve and Apare (XI. 8. 10).

(1) RV. X. 14. 2.
(2) RV. X. 90.
(3) ŚB. XI. 1. 6. 1. Châ. Up. I. 7. 5. Muṇḍaka II. 1. 10.
(4) RV. X. 121. 129; TB. II. 2. 9. 1 ff.
(5) RV. X. 63. 2; 129; 142. 2.

The gods were originally mortal and free from old age (IV. 11. 6 ; III. 31. 1).[6] [121] Immortality was bestowed upon them by Savitṛ or Agni (IV. 23. 6) or by Rohita (XIII. 1. 7.).[7] The divine rank was attained by gods by means of Tapaḥ and by Tapaḥ they overcame death (XI. 5. 19).[8] There are gods who dwell in heaven, in air, and on the earth[122] (I. 30. 3) (X. 9. 12).[9] The number

(6) ŚB. X. 4. 3. 3. AB. III. 4; VIII. 14. 4.
(7) RV. IV. 52. 2.
(8) TS VII. 4. 2. 1. TB. III. 12. 3. 1.
(9) RV. VII. 35. 11.

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119. Macdonell, JRAS (1895) pp. 178-189.

120. Puruṣa is conceived both cosmic and human XI. 8.

121. Agni is particularly mentioned as free from old age in RV. VI. 68.9.

122. " ये देवा दिवि एकादशस्थ.........पृथिव्यामेकादशस्थ " XIX. 27.13.

of gods according to the AV is 33 (X. 7. 13; 23, 27). Aditî had eight sons–Âdityas (VIII. 9. 21).[1] Aśvattha is the seat of gods in the third heaven (V. 4. 3; VI. 95. 1; XIX. 36. 6).[2] Some unknown gods are mentioned here as a Saṁbhṛtvâ (III. 24. 2), Hetayaḥ, Nilimpâḥ, Vairâjâḥ (III. 26), Saṁsichaḥ (XI. 8. 13). Devakilbiṣa or Devainasa seems to mean the sin committed by gods (VI. 96. 2; 113. 3).[3] The entire Vedic pantheon is mentioned in XI. 6.[4]

(1) RV. X. 72. 8. TB. I. 1. 9, 1.
(2) A tree as the seat of gods in RV. I. 164. 20. 22; X. 135. 1.
(3) Âp. Śr. XIII. 17. 9. PB. I. 6. 10. Mahâ Bhâ. III.14501.
(4) RV. I.24 15. II.28.6. VI. 74.4. VII. 49. 3. VII.86.3,4. X. 11. 1. X. 85. 24.

Varuṇa :—He is both the great god of Ṛta and the over-lord of waters. He is the great guardian among the gods If a man walks, stands or sneaks about; if two persons sit together and scheme, King Varuṇa is there as the third. He has counted the winking of man's eyes. His laws are inviolable (IV. 16). He is the luminous king of the earth and the sky and of the two oceans (VI. 16. 3).[123] He rules over gods (I. 10). His wrath is greatly feared for he punishes crime, especially falsehood (IV. 16)[5] with his disease dropsy (VIII. 7. 10). His spies[124] come hither from heaven (IV. 16). With thousand eyes they watch over the earth (XIX.47.3). His toils[125] are mentioned as fateful, seven by seven, three-fold (IV. 16. 6.) and also his fetters (II. 10. 1). His

(5) TB.I. 7.2. 6.

123. The two oceans are heavenly and earthly. AV. XI. 2.25: RV. X. 136.5.

124. Varuṇa's spies are " the stars of night." RV. X. 127.1.

125. His toils, fetters or noose are the diseases like dropsy or takman.

Sandeśyas (noose) divine and human are also mentioned (IV.16.8.). He and Mitra are the divine rulers, the guardians of Amṛta (III. 30. 7).(1) He is Prachetas (IV. 45. 3).(2)

(1) RV. I. 71. 9.
(2) RV. X. 164. 4.

His connection with water (3) is clearly found in the AV (III. 3. 3). As the divine father he sheds rain (IV. 12. 12), his golden house is in water (VII. 83. 1), he is the lord of waters (IV. 16. 3) (4). He is clearly connected with the West (XII. 3. 24) as its lord (XII. 3. 57). Being lord of waters, dropsy is due to his infliction. Takman is the son of Varuṇa (I. 25. 3) and Varuṇânî is the female (IV. 46. 1) (5). Atharvan also was the son of Varuṇa (V. 11. 11) 126. He was given a speckled cow by Varuṇaas a gift (V. 11. 1).

(3) RV. II. 28. 4. V. 82. 2, 3, 4; 85. 6, VII. 64. 2.
(4) RV. II. 38. 8. VS. X. 7. TS. I. 8. 12. 1. V. 6. 1. 1. MS. II. 6. 8.
(5) Varuṇânî as the personification of waters Cf. TS. V. 5. 4. 1., of the night. Cf. AB. III. 4. 18.

Indra (6) —This mighty god of the middle region is the son of Ekâṣṭakâ 127 (III. 10. 13) and of Aditî. He is the holder of Vajra and is dragged by two tawny horses. In the intoxication of Soma, he performs many exploits on the battlefield. He killed the Yatis, cleft Vala, killed Ahi who had taken shelter in the mountains. The Vajra with which he killed Ahi was fashioned for him by Tvaṣṭṛ. The waters, like noisy cows, released by him, flowed to the ocean smoothly (II. 5). He has also a hook or rake with which he heaps together goods including wife for his worshippers (VI. 82. 3). He uses it as a weapon also. He has got a net by which he

(6) RV. III. 48. 2. 3. VIII. 17. 10. X. 44. 9. 86. 11. 12; 101. 102. SB. XIV. 2. 1. 8.

126. " अजीजनो हि वरुणः स्वधावन् अथर्वाणं पितरं देवबन्धुम् "

127. Hillebrandt identifies Ekâṣṭakâ with Uṣas (Vedische Mythologie" II. 25 ff). Virâj in VIII. 9.1 may also be Uṣas.

overpowers his foes (VIII. 8. 5-8). He conquered Paṇis with the help of Agni (IV. 23.5). Bṛhaspati is his companion and double (VII. 56. 4; IX. 3. 2) in his conflict with Vala. The Ṛgvedic myths about Indra are all recorded here — Indra-Vṛtra (III. 13.1 etc.), Indra–Kâlakañja (VI.80), Indra–Trita (VI. 112), Indra Namuchi (VIII. 8. 1), Indra-Svarbhânu (II. 10.8), Indra's infatuation for an Âsurî [128] (VII. 38.2). Sautrâmaṇi was originally devised by gods to cure Indra from the effects of over-indulgence in Soma [129] (II. 3. 2).

Indra is called to crush the Rakṣases as with a mill-stone (III. 31. 1 ; VIII. 4. 22) [1]. He is the lord of wealth (II. 36. 6 ; III. 15. 1; IV. 22. 3; V. 23. 2 ; X. 10. 11). He is the typical king and a symbol of the earthly king (IV. 6. 11 ; . . 3; VI. 98. 1) [2]. In this capacity he appears in all the hymns connected with royalty. He is also called as a merchant (III. 15. 1).

(1) RV. VII. 104. 2.

(2) TS. II. 2. 11. 6.

Indrâṇî or Śachî is the female of Indra (V. 21.8; VI.132. 3). She is the goddess of successful and happy conjugal life. In VI.82.3. Indra is expressly called as Śachîpati where, in its legendary sense, the word may only mean the Lord of **might**".

Agni [3] — Agni is the first among gods, the eye of the gods and men (IV. 14. 5), He is the physician of the physicians (V. 29. 1). He dwells in water, plants, stones, sky, air, quadrupeds and bipeds and in human beings (III. 21. 1, 2, 7). He is kindled in waters (XIII. 1. 50). Agni in the water is distinguished from that in the

(3) RV. V. 85. 4; VIII. 44. 16; X. 2. 7; III. 22. 2 ; II.1. 1 ; X. 5. 1; I. 70. 8. TS. IV. 6. 1. 3. Âp. Śr. V. 2. 1; V. 16. 4.

128. Ṛgveda is the main source for the information and myths about Indra. See, Macdonell "Vedic Mythology" and Perry "Indra in the Rigveda" JAOS XI. pp. 117–208.

129 For the catalogue of the achievements of Indra, see the Mṛgâra Sûkta IV. 24.

lightning (III. 21. 1. 7; VIII. 1. 11). He is said to have dwelt on the earth (XII. 1. 31). Water is Agni's home (XIII. 1. 50). Agni shines in sky, Agni belongs to air and he is also lover and bearer of ghee and oblations (XII. 1. 20). Thus he has triple character. His birth-places are mentioned (III. 21 ; XII. 1. 19). He is a bull with thousand horns coming out of ocean (IV. 5. 1 ; XIII. 1. 12).[(1)] He has thousand eyes (IV. 20. 4).[(2)] He is the heart of men and animals (III. 21. 2; XII. 1. 19). He is the embryo of all the moveable and immoveable (V. 27. 7). The share of gods, Agni carries to them (XI. 1. 5).[130] He is the lord of the east (III. 27. 1).

(1) RV. V. 1. 8. TB. III. 7. 2. 7.

(2) RV. I. 79. 12; VS. XVII. 71. ŚB. VII. 5. 2. 32. Âp. Śr. VI. 25. 10.

Rape of Soma by Agni (Syena) in Indra's behalf is stated in I. 9. 3. The legend that Agni entered Muñja grass is referred to in I. 12.[(3)] That Agni escaped to waters is mentioned in I. 25. 1.[(4)] He, with Soma and Gandharva, is the mythical first husband of every maiden (II. 36. 2).[(5)] Gâyatrî is the representative of Agni on the earth (XIII. 1. 10).[131]

(3) ŚB. VI 3. 1. 26.

(4) RV. X. 51. 52; ŚB I. 2. 3. 1.

(5) RV. X. 85. 40.

Agni is the bestower of life (II. 29. 2 ; 13. 1 ; 28. 1). He is himself free from old age (III. 31. 4).[(6)] He makes a man free from disease when a man has been bitten by vulture, ant or serpent (XVIII. 3. 55).[(7)] He is supported by a train of gods when he drives away fever (V. 22. 1). He,

(6) RV. VI. 68. 9.

(7) RV. X. 16. 6. TÂ. VI. 4. 2.

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130. For all the functions of Agni see the Mrgâra Sûkta IV. 23.

131. RV. I. 61. 8; JAOS. XVI. 9.

therefore, figures prominently in the Âyuṣya hymns (II. 28. 2 ; III. 14. 2 ; 31. 1 ; 6 ; VIII. 1. 11). He is even identified with life (III. 31. 6).[1] He purifies life (II. 28. 2).[2] Two Agnis[132] are mentioned in XI. 5. 11 which according to Sâyaṇa are the fire and the sun.

(1) Mai. Up. VI. 5. 9. 33 ; Praśna I. 7.
(2) RV. IX. 66. 19.

Agni is invoked to kill all the rivals (VII. 34). He[133] is the typical leader of the vanguard of armies (III. 1. 1).[3] He, as a war-god, is capable of bringing victory to a dethroned king (III. 3. 1). He knows all races of gods (II. 28. 2) (XVIII. 3. 23).[4] He chases away evil spirits (VIII. 3. 26).[5] Vṛṣâravaḥ (V. 13. 3) suggests the fire which frightens the serpents. In the AV Agni is more prominently the Rakṣoghna.[6] He consumes with his iron-teeth and scorches with heat the sorcerers and goblins. He knows and destroys them (I. 8. 4). He devours the enemies of the worshippers like dry faggot (III. 2. 1). He sets a man free from the sin committed by him and that committed by his parents (V. 30. 4).[7]

(3) RV. X. 84. 2. TS. I. 8. 9. 1. TB. I. 7. 3. 4.
(4) RV. IV. 2. 18.
(5) RV. VII. 15. 10. TB. II. 4. 1. 6. ŚB. XIV. 3. 1. 11.
(6) RV. II. 1. 5–7. X. 87. 1. III. 15. 1. X. 87. 2. 5, 14; IV. 4. 4. VI. 8. 5. TB. III. 7. 12. 3–4.
(7) RV. IV. 1. 4. VII. 93. 7.

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132. Agni and Bṛhaspati are one and the same VII. 53. 1; VI. 140. 1. Bergaigne " La Religion Vedique " I. 300.

133. Senâgni is mentioned in the Kau. 60.5 and the scholian to the Prâ. Gṛ- I. 10.

Rudra[1] :— He has thousand eyes (IV. 28.3; XI.2.3,7). His belly is black and he is black-red (XIV. 1. 7, 8).[134] He has black hair (II. 17.6; XI. 2.18). He is armed with bow and arrows (I. 18.1; VI. 93. 1; XV. 5. 1. 7). He has also a bolt and a club (I. 28. 5).[135] He is the same as Agni (VII. 87.1.). Sarva and Bhava are the names of Rudra (II. 27.6; V. 93.1, X. 1.23; XI. 2.1.12). He is frequently called Paśupati because unhoused cattle are exposed to his attack and hence assigned to his care (XI. 2.9). The embodiments of Rudra vary from seven to nine.[136]

(1) VS.XVI.7.RV.II.33.10. AB.V.14. RV. V.42.11. X.125.6. ŚB. IX.1.1.6. RV. II.1.6. TS. V.4.3.1. V.5.7.4. ŚB.VI.1.3.10.

Rudra is a malevolent deity. But the contention that the Rudras are *demons*, because Rudra is Bhûtapati (XI. 2.1)[2] is wholly untenable.[137] His wrath is very great. He is invoked not to attack his worshippers with celestial fire and to cause the lightning to fall elsewhere (XI. 2.26; X. 1.23).[3] He even attacks with fever, cough and poison (XI. 2.22, 26). Rudra has got wide-mouthed howling dogs, that swallow their prey (XI. 2.30; X. 1 30).[4] Rudras are connected with evil omens (XI. 2.2;11; IV. 28.4).[5]

(2) AB. III. 33.

(3) VS. III. 61. RV.II.33.4-6; 11-14.

(4) VS. XVI. 28.

(5) TÂ. IV. 28.

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134. In XV. 1. 7, 8; XI. 2. 6 (VS. XVI. 7; 51; 2–4) Rudra's belly (Mahâdeva, Îśâna) is blue, his back red, his neck blue, his mouth and teeth are also mentioned.

135. That Śûla was the Vedic weapon of Rudra can not be proved with certainty from AV. VI. 90, though Kau. Sût (31. 7) connects it with the disease Śûla and recommends a spear-amulet.

136. Cf. Sâyaṇa at XI. 2

" शर्वं पशुपतिं चोग्रं रुद्रं भवमथेश्वरम् ।
महादेवं च भीमं च .... ॥

137. Sâyaṇa glosses Bhûtapati as " Bhûtânâm Pâlakaḥ " at II.14.4.

Rudra has also healing powers.(1) His peculiar remedy is called Jâlâṣa.[138] And Jâlâṣabheṣaja is his special title (II.27.6; XIX.10.6; VI.57).[139]

(1) RV. I. 43. 4. VS. III. 59.

Minor Gods — Sûrya(2), Savitṛ or Pûṣan is the lord of the eyes (II. 24.9). He is the one eye of the created beings to see beyond the sky, the earth and beyond the waters (XIII. 1.45). He sprang from Vṛtra (IV. 10.5). He triumphs over darkness and witches. He is the son of Aditî (XIII. 2.9,31). The three steps of Vena—the sun are mentioned (III. 1.2).

(2) RV. X. 7. 3. V. 40. 8. X. 63.3. VII. 35. 8. IV. 13. 3. I. 50. 7. X. 90. 3. I. 191. 8.

The sun is variously personified as Aja Ekapâda[140] (XI.4. 21; XIII.1.6);(3) as Haṁsa (XI. 4.21; VI. 12; X. 8. 17 ; XIII. 3.14) ; (4) as an eagle (XII. 3. 38); as a hermit (Brahmachârin XI. 5)(5) ; as a tortoise (XIX. 53. 10 ; IV. 20. 7); (6) as Rohita (XIII. 1). (7) [141].

In XIX. 53 the sun is described as related to time. According to Sâyaṇa "कालो अश्वो वहति सप्तरश्मिः ।" means the seven rays of the sun (*cf.* VII. 107 ; X. 8. 9 ; XIII. 3.10) which are tied to the mouth, neck and feet of the steed " Time ". (8)

(3) TB. III. 1. 2. 8.

(4) TÂ. II. 15. 8. TB. III. 10. 9. 11.

(5) RV. X. 136.

(6) TS. V. 6. 1. 1. TÂ. I. 7. 1; I. 8. 6.

(7) In the Lât. Śr. I. 4. 2ff Rohita is Agni with his two red steeds.

(8) RV. I. 164. 15. "सप्त युञ्जन्ति रथमेकचक्रम् ।"

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138. Bloomfield (AJP XII. 425-9) identifies Jâlâṣa (rain) with Mûtra and Bergaigne (La Religion Vedique iii. 32) identifies it with Soma.

139. For the details about Rudra see " Rudra-Śiva " by Dr. N. Vankataramanayya.

140. Bergaigne " La Religion Vedique " iii p. 20ff. Aja Ekapâda made the two worlds firm. AV. XIII. 1.6.

141. The lack of unity in the composition of the Book XIII renders it very difficult to identify Rohita. In XIII. 1.11, 12 Rohita is Agni but in XIII. 1.32, 45; XIII. 2.1 he is definitely Sûrya. At Kau. 24.42 Rohita is directly explained as the Sun.

The Ṛgvedic account of *Trita* is repeated in the AV. [142]

Bṛhaspati [(1)] — He has a bow and arrows (IV. 18. 9), he awakens the gods with sacrifice (XIX. 63. 1). His conquests of Vala are mentioned here in a proverbial manner (IX. 3. 9). He is a holder of the bolt which he hurls to kill the Asuras (XI. 10. 13). In the AV he gets the name Brahmaṇaspati (VII. 56. 4). He is the divine Purohita who fastened amulet upon the gods (X. 6. 6). Bṛhaspati is the divine representative of the Brahmins on the earth (XII. 4. 38).

(1) RV. II. 24 8. 23. 1. I. 40. 5. IV. 50. 5. I. 40. 8.

Maruts [(2)] — They are thrice seven (XIII. 1. 13). They are the terrible sons of Pṛśni (V. 21. 11). Maruts unite with Agni to bring back a king to his own (III. 3. 1). On account of their fighting nature, Maruts generally appear in the charms pertaining to Royalty and in the battle-charms (III. 3 ; VIII. 1 ; III. 4 ; III. 1). They are the companions of Indra on the battle-field (III. 1. 6 ; XI. 1. 27). They are united with Rudras (VI. 74. 3). The honey-lash of the Aśvins is said to have sprung from Maruts (IX. 1. 10). Rudra is the father of Maruts (V. 24. 12).

(2) RV. I. 23. 10; I. 36. 6.

Aśvins [(3)] — They are the physicians of gods (VII. 53. 1). They are two (X. 6, 12). They, as divine physicians, deal with diseases, restore eyesight and ward off death (VII. 53. 1 ; II. 29. 6.). As they are the lords of brightness (IX. 1. 19) they bring lustre, brilliance, strength and force (IX. 1. 16, 17). The Soma at the morning pressure is dear to them (IX. 1. 11). They have measured the earth upon which Viṣṇu has stepped.

(3) RV. I. 116. 1. I. 112. 3. VIII. 22. 10. X. 39. 3. TB. III. 1. 2. 11. RV. VIII. 18. 8.

142. See Whitney's " Index Verborum " JAOS XII.

They appear in the Atharvan charms as divine physicians invoked to cure disease and ensure health (II. 29; VII. 53 etc). They are called upon to kill vermins even (VI. 50. 1).[143] They appear in the charms pertaining to royalty also (III. 3; 4). They are said to prepare path in restoring a dethroned king (III. 3. 4).

The two Aśvins who woo Sûryâ for Soma (VI. 82. 2)[1] play in the AV. the part of the gods of love (XIV. 1.35,36; 2.5,7; VI. 102.1) In this capacity they appear in the love charms (II.30; VI. 102),their chief function being to unite the lovers (II. 30. 2).

(1) RV. X. 85. 8,9,14,15.

They play an important role in agriculture also (VI. 102. 1).[2]

(2) RV. I. 117. 21.

The honey-lash[144] of Aśvins is described in IX. 1. Honey is associated with Aśvins from the earliest times.[3]

(3) Madhuvidyâ imparted to Aśvins by Dadhyañcha ŚB. IV. 1.5.18. XIV. 1. 1. 18ff. 5. 5. 17ff.

Soma — Ekâṣṭakâ is the mother of Soma[4] and Indra (III. 10. 13). It is a mountain plant (III. 21. 10). It is the child of Parjanya (VIII. 7. 21). The stones for pressing the plant (XI. 1. 10), mixing the juice with water (VI.2.1) and the process of the preparation of Soma are also mentioned here. The Fathers love it (XVIII. 4. 12) and Indra and other gods do heroic deeds in the intoxication of Soma. In several passages of the AV Soma means the moon

(4) The Book IX of the RV is given to the praise of Soma. For other points see— RV. IX. 87.9; 96.2; 46.1; 82.3; 51.2. ŚB. II. 6. 1. 4.

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143. Kau. Sût. 51.21 prescribes two Bali offerings to Aśvins in this capacity.

144. Sâyaṇa at RV. I.154.4 takes Madhumatyâ as rain. So does V. Henry interpret the word Madhukaśâ. According to Bergaigne (La Religion Vedique ii. 433) Madhukaśâ simply means "the honey (water) that lashes". Oldenberg (Die Religion des Veda p. 209) suggests the morning dew.

(VII. 81. 3. 4; VIII. 1. 2; XI. 6. 7 etc.).[145] Aśvattha is the friend of Soma (V.4.7). Soma lives in the third heaven as does the Aśvattha.[(1)] He is the lord of plants (V.24.7; VIII.7.16). Plants are the queens of Soma (VI. 96).

(1) TS. VI. 1. 6. 1. TB. I. 1. 3. 10. III. 2. 1. 1.

Parjanya [(2)] — There is only one hymn (IV. 15) addressed to this divinity which is subordinate even in the RV. He is a roaring bull with swift-flowing drops and who places seeds in in the plants (IV. 15. 1). He thunders with lightning in the ocean (XIX. 30. 4). His action produces reeds and grass (I. 2. 1 ; 3. 1). He produces plants for nourishment (IV. 15. 2. 3. 15 ; VIII. 7. 21) He is called father (IV. 15. 2 ; XII. 1. 12). His wife is earth who is called as Vaśâ (X. 10. 6).

(2) RV. V. 83. 1. V. 83.4. V. 83.4,5,10; VII.102. 1. VII. 101. 3.

Prajâpati [(3)] — He is often invoked in the AV as the protector of the generation and living beings. He is the chief god (X. 8. 2). He is Hiranyagarbha (IV. 2). He is also the god of procreation (VI. 11. 2).

(3) RV. X.121. ŚB. XI. 1. 6.14. TS. V.5.1.2. TB. VIII. 1. 3. 4.

Tvaṣṭar [(4)] — The AV describes him as an old man carrying a bowl of wealth, a cup full of Soma (IX. 4. 3. 6). [146] To give speed to horses is his speciality (VI. 92. 1). He develops the germ in the womb and gives shape to all forms (II. 26. 1).

(4) RV. I. 161.5. III. 35.5. VS. XXIX. 9. RV.I.88.9. VIII.98.8. ŚB.XI.4.3.3. TB.I.4.7. 1. RV. X.10.5.X.18.6.

145. A large number of scholars agree that even in a few passages of the RV. Soma is already identified with the Moon cf Hillebrandt, "Vedische Mythologie" I. 269. The passages are RV. X. 85.5; VI. 64.21; VIII. 71.8; KB IV. 4; AB. VII. 11; ŚB. I. 6.4.5; Chân. Up. V. 10.1.

146. According to Oldenberg (SBE. 46. 416 f) the cup of Tvaṣṭar is the "bowl of the year" or "the nocturnal sky" and the moon is the Soma drink.

He fashions husband and wife for each other from the womb (VI. 78. 3). He bestows long life (VI. 78. 3).

Aryaman (I. 11. 1 ; II. 36. 2), Bhaga (VI. 11. 4 ; 74. 1; VIII. 1. 2), and other gods, Viśvedevâḥ (VI. 11. 4 ; VII. 38. 3 ; XIX. 39. 5) ; Vasus (VI. 74. 3 ; VIII. 8. 12 ; XI. 6. 13), Rudras (VIII. 8. 12 ; XI. 6. 13), Âdityas (VIII. 1. 16 ; 8. 12 ; XI. 6. 13 ; XIX. 39. 5), Maruts (II. 29. 5). Ṛbhus (IV. 12. 7), Sâdhyas (VIII. 8. 12), Aṁsa (XI. 6. 2) and such other Vedic groups of gods of the Vedic pantheon are praised and invoked in the AV.

Aditi[1] — She is the mother of heroic sons (III.8.3; XI. 1. 11). Her sons are eight in number (VIII. 9. 21). She is the mother of Rudras, the daughter of Vasus and the sister of Âdityas. Her sons as well as her brothers are mentioned (VI. 4. 1). In VII. 6 she is invoked as the great mother of the devout, the mistress of Ṛta, strong, undecaying, widely extended, protecting. She is earth (XIII. 1. 33). She is sky and atmosphere (VII. 6. 1).

(1) RV. VIII. 56. 11. X. 72. 8. VIII. 9. 15. VS. XXI. 5. RV. I. 72. 9.

Ditî[2] — She is mentioned along with Aditi and her sons also are mentioned (VII. 7. 1).

(2) RV. VII. 15. 12. VS. XVIII. 22.

Sarasvatî[3] — As divine physician she is often invoked in charms pertaining to disease and medicine (V. 23. 1; IV. 4. 6 etc.) As the goddess of speech, she is called upon to help in subduing any man to one's will (VI. 94. 3). She is addressed as Vâk Sarasvatî (V. 7. 4). Three Sarasvatîs are mentioned (VI. 100. 1). These may be three Âprî divi-

(3) RV. X.75. ŚB.II.9.1.7. AB. III. 1. 10. TS. VII. 2. 7. 4. MS. III. 6. 4. TB. I. 8. 4. 4. 2. PB. VI. 7. 7.

nities – Sarasvatî. Idâ and Bhâratî or simply three rivers.[147] Sarasvatî communicated vigour to Indra when he was ill (V. 7. 4; 10. 8).

Pṛthvî — In the RV (1) this goddess plays a very restricted part, but a very long and interesting hymn is ascribed to her in the AV (XII. 1). The hymn is conspicuous for its accuracy of enumeration of the various sights of the earth.[148]

(1) RV. V. 84.

A peculiar feature of the Vedic religion, like the invocation of a group of divine beings more or less definite in number such as Âdityas, Rudras etc., the celebration of the pairs of divinities joined in a special form of dual compound(2) such as Dyâvâpṛthivî (XII. 1. 60), Sûryâchandramasau (VII. 81), Bhavâśarvau (VIII. 2.7), Indrâvaruṇau (VII. 58), Somârudrau (VII. 42), Indrâviṣṇû (VII. 44) etc.; the conception and invocation of abstract deities such as Âkutî (VI. 31. 2), Anumatî (I. 18. 2; II. 26. 2), Sinîvâlî (VI. 11. 3), Deṣṭrî (XI. 4. 12) etc. the animal deification such as Paidva (X. 4. 2, 5), Bull (IX. 4. 9), Cow (XII. 4 & 5), Sarpa (VIII. 8. 15; XI. 9. 24) etc. are witnessed in the AV as in the other three Vedas. So also the AV is full of the worship of plants (VI. 136), the sacrificial objects etc.[149]

(2) RV. X. 19. 1.
MS. III. 7. 1.
ŚB. XI. 1. 6. 19.

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147. Sâyaṇa – " सरस्वत्यः त्रयीरूपाः यद्वा इडा सरस्वती भारती । "
Cf. Oldenberg, " Die Religion des Veda " p. 243.

148. The hymn XII. 1 addressed to Pṛthvî is ably analysed by Dr. Mookerji in his " Nationalism in Hindu Culture " pp. 20–22.

149. For the correspondences with these, see Macdonell's Vedic Mythology.

Gandharvas[1]—Of the semi-divine beings, the Gandharvas are prominently described in the AV. Gandharva is the husband of Apsaras (IV. 37. 10). He is connected with water, for he is the devourer of the water-plant Avakâ (IV. 37). Gandharva Viśvâvasu is a high being (II. 2. 4). The Gandharvas have three mothers and four wives (III. 24. 6). The number of the Gandharvas is sometimes 27 and sometimes even 6333 (XI. 5. 2). They have got celestial traits (II. 2. 1, 2; XIV. 2. 36). Gandharva is fond of fragrant garment (XII. 1. 23). He is brought in connection with marriage[150] as a mythical husband of a maiden. Gandharva Viśvâvasu has also some connection with a maiden before and after her marriage (XIV. 2. 25). In IV. **37**; VIII. 6. **19** a lower view of the Gandharvas is to be found where the plant Ajaśṛṅgî is said to drive away Gandharvas who are regarded as shaggy beings with half animal forms and who seek to ruin a woman in the form of an ape or a dog or a hairy child or a friend. In IV. 37. 8, 10 the Gandharvas are assimilated with the Piśâchas. The Gandharvas form a definite class by the side of gods, Fathers and Asuras (XI. 5. 2). Their abode is in heaven (II. 2. 1, 2). The Blessed live with the Gandharvas (IV. 34. 3). Gandharva is connected with stars and particularly with Rohiṇî (XIII. 1. 23). He is connected with Soma also. Through the mouth of the Gandharva, the gods drink Soma (VII. 73. 3). Gandharva is described as knowing plants (IV. 4. 1).

(1) RV. I. 126. 7. X. 85. 21. 22. X. 123. 7. IV. 21. 3.
TÂ. I. 9. 3.
RV. III. 38. 6.
VS. IX. 7. XVIII. 36ff.
MS. III. 8. 10.
RV. III. 38. 6. X. 85. 4. IX. 83. 4.
TS. VII. 8. 25. 2.

150. See Sâyaṇa's gloss on II.36.2 where he identifies Brahmâ with Gandharva in accordance with RV. X. 85. 40, 41. and Âś. Gṛ. I. 7. 13.

(1) Cf. Âpyâ Yoṣâ RV. X.10.4. X.11.2. VS. XXX. 8. They dance and sing. ŚB. II. 6.1. They inhabit Plakṣa and Udumbar TS. III. 4. 8. 4.

Apsarases (1) — They are the wives of the Gandharvas (II. 2. 5; IV. 37. 7; VI. 11. 4). Their natural abode is water (II. 2. 3; IV. 37. 3). They bewilder human mind (II. 2. 5). They are fond of gambling (IV. 38. 1). They are also fond of dancing (IV. 38. 3). Some names of Apsarases such as Ugraṁpaśyâ, Ugrajit, Râṣṭrabhṛt (VI. 118), Rathajitâ (VI. 130. 1), Sañjayantî (IV. 38. 1) are found mentioned here.[151] They accompany Gandharva Viśvâvasu (II. 2. 4). They are spoken as inhabiting Nyagrodha and Aśvattha in which their cymbals and lutes resound (IV. 37. 4). They are to be propitiated along with the Gandharvas when a wedding party passes through wood (XIV. 2. 9). As they are fond of dice they bestow luck at play (II. 2. 5).

(2) KS. 87. 16. 88 1. RV. VIII. 85. 9.

Asuras (2) — These are the regular enemies of gods in their mythical conflicts (VIII. 6. 5). The term Asura is also applied to Varuṇa in particular (I. 10. 1),[152] but for some reason the term came to mean celestial demon as the term Deva changed its meaning.[153] In the AV the word Asura (singular) in hostile sense, is used only three times and the application of the term is confronted regularly

151. Other names Urvaśî and Menakâ in VS, XV. 15-19. Śakuntalâ in SB. III. 4.1.22; Urvaśî in RV. VII. 33, X. 95.

152. Bergaigne, "La Religion Vedique", iii. 80.

153. The term Deva in III. 15. 5 is in the sense of malignant spirit. Gods disturb sacrifice (TS. III. 5. 4. 1.), conjuration against Devas (AV. III. 26; 27; TS. IV. 5. 10), a God who sends disease (M. Gṛ. II. 14); Devajanas mean serpents (AV. VI. 56; IX. 9); Rakṣases are Devajanas (KB. II. 2).

as the enemy of gods. Of such enemies viz. Asuras, Dânavas, and Dâsas, the AV mentions Vṛtra (Ahi — VI. 85. 3 ; VII. 76. 6 etc), Namuchi (XX. 29. 3), Svarbhânu (II. 8. 10;IX. 9. 10) etc. But the AV is not the place where conflicts between nature gods and celestial demons would be described. The RV. is the proper place for them. Piśâchas and Rakṣases are naturally described here in great detail. [154]

Some Principles underlying the Vedic Religion — (1) The religion of the Vedas regarded as a whole is concerned with the worship of gods which largely represent the personifications of powers of nature. These gods are described in the RV. as coming in perpetual conflict with the demons which are described as celestial as the gods themselves. In the AV these gods are invoked to subdue the Rakṣases and Piśâchas. At times these demoniac beings are also propitiated but such a thing is very limited in the Vedic sphere. (2) The Vedic hymns contain mythological element [155] and frequent references to sacrifice. [156] (3) Polytheism and pantheism are the peculiar features of the Vedic religion. In the AV there is pronounced pantheism. (4) There is seen a complete fusion of magic and religion in the sacrifice and ritual of the Vedic period. (5) The cult of the Vedic Indian is to win the favour of gods who are benevolent by nature, to ward off the hostility of demons who are malevolent by nature and to worship the ancestors who receive worship as divine beings. (6) The worship of the gods is by prayer and ritual. The Vedic prayer invariably accompanies the ritual. (7) The Vedic ritual in the form of sacrifice, is essentially supplicatory. Its aim is to obtain benefits in future life. The

154. For information about the Rakṣases and Piśâchas see " Witchcraft ".

155. See further, " Myths and Legends ".

156. See further, " The Atharvan Ritual ".

sacrifice with the offerings of Soma gladden the hearts of gods and induces them to fulfil the desires of the sacrificer. The ceremonial was based upon special sacrificial fire.[157] (8) The Vedic sacrifice was of two types — simple and complicated. The simple ritual was carried on with the help of single domestic fire which is chiefly represented by the AV,[158] while the more complicated and technical sacrifices were based upon the three fires. The domestic fire was in every house but the three fires were set up by the rich and the men of position, with which were conducted the Soma sacrifices. (9) Faith in the gods was the first requirement of the Vedic religion. We frequently find faith personified (VI. 133)[(1)]. Faith in the offerings promised long life (VII. 103. 1), in the gifts of gold to Brahmins promised immortality (X. 107. 2). Śraddhâ, Dîkṣâ, Yajña, Dâna formed a sequence (XV. 16). The idea of Iṣṭa and Pûrta (III. 12. 8; II. 12. 4 etc.)[(2)] presupposed faith in the merit of offering gifts.

(1) RV. I. 55. 1. II. 15. 5. VII. 34. 12. X. 151. 1. VS. XIX. 77. TB. II. 8. 8.

(2) RV. X. 14. 8. TS. V. 7. 7. 1.

(10) **The doctrine of do ut des** formed the essential standpoint of the Vedic religion. According to this essential principle the sacrificer is promised wealth both here and in the other world in return for his sacrifice and his gifts to the priests. The gods are asked to delight in the offerings

157. The oblations to water-gods were thrown into water; to the dead were placed in small pits at the funeral sacrifices, to Rudra and demons were thrown into air or hung on trees. In the sacrifice Barhis served as a soft seat for the gods.

158. Even the RV. shows traces of domestic ceremonies such as Ploughing (IV. 57), the return of the cattle (VI. 28; AŚ Gr. II. 10. 7); marriage (X. 85), funeral (X. 14. 18); diseases (I. 50; V. 78. 7–9: Kât. Śr. XXV. 10. 5) etc.

made in the fire and reward the sacrificer by fulfilling all of his desires. (1) The AV says :—

इमं मे अग्ने पुरुषं मुमुग्ध्ययं यो बद्धः सुयतो लालपीति ।
असोऽधि ते कृणवद्भागधेयं यदानुन्मदितोऽसाति ॥

(VI. III. 1)

The man shall have due regard for Agni's share of offerings when he shall be free from madness.

(1) RV. I.54.9. III.36.3,9. VII. 32.6. X. 49. 1. TS. I.8.4.1. III.2.7.9. SB. I. 2. 5. 24. VIII. 1. 2. 10. AB. VII. 14.

(11) **The Idea of Sin**—In both the RV and the AV the conception of sin is assimilated with the idea of disease. As a disease confers a taint upon the patient so a sin does. So both the disease and the sin were thought to be external and fit to be banished by means of a spell. This idea is inherent in speaking of the fetters of sin (IV. 16.6; VIII.8.16)(2) or that it could be done away with rites (VI. 119)[159]. Sin was punished by Varuṇa (IV.16)(3). The idea was that the sin could float away (VI. 113. 2; Kau. 46–29).(4)

(2) RV. II.27.26; 29.5.

(3) MS. IV. 8. 5. Âp. Śr. XIII. 19. 1ff.

(4) VS. XX. 14. ff Kât. Śr. XIX. 5. 1.

Eschatology — In the AV the funeral practices are dealt with in the book XVIII. Here we find the Vedic ideas about the disposal of the dead, customs pertaining to cremation, prevalent at the time, beliefs about life after death, the ideas about heaven, hell, Fathers, the offerings to Fathers. In other parts of the AV too, references are made to funeral practices but they seem to be made with the intention that death should overtake the enemy.[160]

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159. See Oldenberg, " Die Religion des Veda " P. 297.

160. It is a favourite method of the Atharvan imprecations to threaten the enemy with the ceremonies of funeral cf II. 12. 7; V. 19. 12; 14 etc.

The dead bodies were disposed of [1] by burning (Dagdhâḥ) and those that were not burned were buried (Nikhâtâḥ) (XVIII. 2. 34). Even those on the point of death were exposed (Paroptâḥ). This means that burial and cremation were concurrent though burning was more customary.

(1) RV.X.16; 18.10–13.

Agni Gârhaspatya[2] was thought to conduct the dead man to the world of the righteous (VI. 120. 1). Fire burnt the body and then placed him in the world of the righteous. (XVIII. 3. 71). Agni is requested to preserve the corpse (XVIII. 2. 4) and to burn the goat, on whose skin the dead body was placed and which went ahead and announced the deceased to the Fathers, passing through a gulf of darkness before reaching the third vault of heaven (IX. 5. 1, 3), (VIII. 1. 8).

(2) RV. X. 16. 1-4; 17. 3. I. 37. 7.
VS. XVIII. 51, 52.
RV. X. 16. 4.
Âś. Gṛ. IV. 2.
Kât. Sr. XXV. 7.19.
Âś. Gṛ. IV. 4. 7.

The dead man was provided [3] with ornaments and clothing to be used in the next life (XVIII. 4. 31). His widow and his weapons were once burnt with the body of the man (XVIII. 3. 1, 2). A bundle of faggot [161] was attached to the corpse to wipe out his track so that death shall not turn upon his trial for further victims. The dead body was washed and placed on the funeral pyre. [4] When the body was consumed by fire water was poured upon it in order to extinguish it. Certain water-plants (Vyalkaśâ, Kiyâmbû, Paripakvâ Dûrvâ-

(3) RV. X. 18.8.9. X.18.2. X. 97. 16.
Âp. Sr. VI. 10. 2.
IV. 6. 16.

(4) RV. X. 16. 13, 14.
TÂ. VI. 4. 12. 3.
VS. XVII.
TS. IV. 6. 1.
MS. II. 10. 1.
SB. IX. 1. 2. 20,

161. Kûdî — Badarî.

Sâyaṇa) were put there and a female frog too (XVIII. 3.6,60).[162] These plants were cut and put into a mixture of milk and water in order to sprinkle the bones of a Brahmin in a mixture of honey. [163]

In Vedic times the soul [(1)] was thought of as different from body. [164] The AV passages show that life and death depend upon the continuation and departure of 'Asu'. The body has its existence in the other world also (XVIII. 2. 26). Such a body is of course quite different from the gross material body of this world. It is a body refined by fire (VI. 120. 3). The spirit goes to the realm of the eternal light endowed with eternal lustre (XI. 1. 37). It goes in a car or on wings (IV. 34. 4). There in heaven, he recovers his complete body (XVIII. 2. 21, 26), and meets with the Fathers who reveal to him, King Yama who is in the highest heaven. The King Yama admits him as his own (XVIII. 2. 37).

(1) RV.X.15.4;16.2,5;14.7. IX. 113. 7. VS. XVIII. 52. RV. X. 14.8,9,10.

Yama [(2)] is the king of the realm of the dead. He is the gatherer of people and gives a resting place to the dead man (XVIII. 2. 37). His dwelling place is in the third heaven where he has his abode (II. 12. 7 ; XVIII. 2. 56 ; III. 30 ; XVIII. 4. 55). Yamî is his sister, Vivasvat his father and Saraṇyû is his mother. [165] He is superior to Vivasvat and unexcelled by anyone (XVIII. 2. 32). He was the first

(2) RV. IX.113.8. X.8;14. VS. XII. 63. TÂ. VI. 7. 2-6. RV. X. 10.3. X.14.1,2 VS. XXXIX. 39. MS. II. 5. 6.2

162. For the Antyeṣṭi Karma in the Kau. Sût. see 82. 26, 27 and also the Atharvaṇîyapaddhati on the same.

163. Bloomfield. JAOS. XV. pp. xxxix–xliv.

164. Hopkins " Religions of India " p. 153 f.

165. RV. X. 14. 5: X. 17. 1.

mortal that died (XVIII. 3. 13). He prepared the path for men to follow. He is Mṛtyu or Antaka (VI. 28. 3; 93. 1), or Nirṛti (VI. 29. 3). Death is his messenger (V. 30. 12; XVIII. 2. 27). Yama is the lord of Pitṛs (V. 24. 13, 14). Sleep comes from his realm (XIX. 56. 1). Messengers of Yama (1) are an owl and a pigeon but his regular messengers are his two dogs (XVIII. 2. 11; V. 30. 6). They are four-eyed, broad-nosed, brindled (Sabala) and are the sons of Saramâ. They are the guardians of the path (XVIII. 2. 12) where they sit (Pathiṣadî). One is Sabala and the other is Śyâma (VIII. 1. 9).[166].

(1) RV. X. 165.4. X. 14. 10–12.

Pitṛs (2) or the Fathers are immortal (VI. 41. 3). They revel with Yama (XVIII. 4. 10). They give riches, offspring and long life (XVIII. 3. 14). They inhabit air, earth and heaven (XVIII. 2. 49).

(2) RV. X. 56.4; 14.10; 15. 7; 15. 2.

Svargaloka (3) or heaven is the realm of Yama (XII. 4. 36). The abode where Yama and the Fathers dwell is the highest heaven (XI. 4. 11). It is a shining world (IV. 34. 2), it is the ridge of the firmament (IX. 5. 1. 8; XVIII. 4. 3), the third heaven (XVIII. 2. 48). There is a fig tree where the gods abide and besides which Yama drinks with the gods (V. 4. 3; VI. 95. 1; XIX. 39. 6). Only those who give liberal gifts in sacrifice go to this heaven. Here the deceased see their father, mother

(3) RV. X. 15.14; 14.8. IX. 113. 7, 9–11. MS. I.10.18; II. 3.9. RV. X. 135. 1. 7. I. 125.5. X. 107.2. ŚB. XI. 5. 6. 4. TS. II. 4. 6. 6. TB. III. 12. 2. 9.

166. Bloomfield identifies the two dogs of Yama with the Sun and the Moon. JAOS. (1895) pp. 163–72. Hillebrandt thinks that Yama is the Moon – the mortal child of the sun "Vedische Mythologie". I. 394 ff.

and sons (VI. 120. 3 ; XII. 3. 17). Life in heaven is free from imperfections and bodily defects (VI. 120. 3 ; III. 28. 5). There are ponds filled with ghee ; streams flowing with milk, honey and wine (IV. 34. 5, 6). Here many-coloured cows yield all desires (IV. 34. 8). There is here no distinction between the rich and the poor, the tyrants and the oppressed (III. 29. 3). Here is abundant sexual gratification (IV. 34. 2).

The belief in hell (1) [167] (Andham Tamaḥ–VIII. 2. 24 ; Vavra, Anârambhaṇam Tamaḥ-VIII. 4. 3 ; Anantam–Vavra VIII. 4. 17) is undoubtedly found in the AV.[168] It is the Narakaloka (XII. 4. 36). It is the house below where female goblins and sorcerers are consigned (II. 14. 3; V. 19. 3). It is the lowest darkness (VIII. 2. 24) or black darkness (V. 30. 11). The murderer of a Brahmin goes to hell (V. 19. 3). The torments in hell are described in V. 18 ; 19.

(1) SB. IV. 6. 1. VS. XXX. 5.

Myths and Legends — On the whole the AV is barren on the mythological side. Being only a repository of charms and incantations there is little scope for relating myths and legends as there is in the prayers of the RV. In other Saṁhitâs, especially in the RV myths occur in abundance and such myths as occur there or in other Vedic texts are only passingly referred to in the AV. As a matter of fact the references to such myths and legends here pre-

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167. Whitney, " Naraka in the AV and the Brâhmaṇas ". JAOS XIII p. civ ff.

168. The Ṛgveda refers to hell by " Vîchi " (X. 10. 6), by " Vavra " (VII. 104. 3). This deep abyss is said to be produced for those who are evil, false or untrue. Malignant demons wandering like owls fall into this endless abyss (VII. 104. 17).

suppose the existence of such floating material. Thus for instance the reference to the *legend of S'unahsepa*[1] (I. 10. 2) is only indirect. Among indirect mentions of the legends may be included the *story of Purûravas and Urvasî*[2] (VI. 11. 4). Here the mind-bewildering power of the Apsarases is mentioned and they are called as the wives of the Gandharvas. In the Taittirîya Samhitâ, it is expressly stated that " the Gandharvas and the Apsarases render him mad that is mad ". This power of the divinities is in general accordance with their character. The madness referred to is the madness of love. The Rgvedic story of Purûravas and Urvasî clearly reflects it.

(1) AB. VII. 15.

(2) RV. X. 95. TS. III. 4. 8. 4. SB. XI. 5. 1.

Of the myths frequently referred to is the one of *Soma and eagle*[3] (I. 9. 3; IV. 20. 3; VI. 48; VIII. 7. 24 etc.)[169] This legend of the rape of the heavenly drink is the most valued theme of the Vedic poets and the story-tellers of the Brâhmaṇas. Accordind to it, King Soma lived in the yonder world. The gods and the sages sent Jagatî, Triṣṭubh and Gâyatrî one after the other to fetch Soma. Jagatî was tired after having gone half the way; so was Triṣṭubh tired. Gâyatrî flew up, frightened the guardians of Soma and seized him with her bill. Kṛśânu, the guardian, discharged an arrow which cut off a talon of her left foot or according to the Śatapatha Brâhmaṇa[4] one of her feathers which having fallen on the ground became Parṇa.[170] Thus Gâyatrî was the eagle—Śyena.

(3) RV. IV. 26; 27. AB. III. 25-27. ŚB. I. 8. 2. 10. III. 4.1.12. III.9.4.10. PB. VIII. 4. 1-4. IX. 5-4.

(4) ŚB. I. 7. 1.4.

169. Bloomfield, JAOS XVI. pp. 1-24.

170. Cf. Mahîdhara on VS. I. 1; TS. III. 5. 7. 1; TB. I. 1. 3. 10.

The *legend of Agni and his three brothers*[1] (I. 16. 1) is based upon the triple nature of Agni or perhaps the multiplicity of sacrificial fires might have suggested the idea. The number of Agni's brothers is stated to be three who were worn out in the sacrificial service before the present Agni, the fourth was found out.

(1) RV. X. 51; 52.
TS. II. 6. 6.
KS. XXV. 7.
ŚB. I. 2. 3. 1.
Mah. Bhâ. III.222.7.

Connected with the previous is *the story of Agni's escape to waters*[2] (I. 25. 1). "Agni having entered waters burned", refers doubtless, to the circle of the well-known legends that deal with Agni's escape to waters. Agni, after his three brothers had worn themselves out in the service of the gods flew into waters, lest he should succumb to the same fate. But the gods discovered him there. Agni then spat upon waters because they could not prove a safe refuge. Thence sprang the three Âptya divinities - Ekata, Dvita and Trita. Such legends about Agni are not only dealt with in the Vedic texts but are also the stock legends of the Brâhmaṇas.

(2) RV. X. 51; 52.
TS. VI. 2. 8. 4ff.
X. 6. 6. 1ff.
SB. I.2.3.1; 3.3.13.16.

Trita was the scapegoat of gods[3] (VI. 113. 1–4 ; VI. 112. 3 ; VII. 13. 2 ; XII. 3. 16).[171] In the Maitrâyaṇî Saṁhitâ it is stated that the gods did not find a suitable person upon whom they might be able to wipe off from themselves the bloody part of the sacrifice. Then Agni created Ekata, Dvita and Trita by throwing coals upon water one after the other. The gods came wiping their sin upon Ekata, Dvita and Trita. They in turn wiped themselves upon the one who was overtaken asleep by

(3) MS. IV. 9. 1.
TB. III. 2. 8. 9ff.
ŚB. I. 2. 3. 1ff.
VS. I. 23 and Mahîdhara's comment.
KS. XXXI. 7.
Kp.Saṁhitâ XLVII.7.
Âp. Śr. I. 25. 15.

171. Bloomfield, JAOS. XV. 163 ff.

the setting sun ; he upon one afflicted with brown teeth ; he upon one with diseased nails ; he upon one who had married before his elder brother ; he upon one who had married a younger sister before the elder one ; he upon one who had slain a man ; he upon one who had committed an abortion. Beyond him who had committed an abortion, the sin does not pass.[172] Of the Âptya divinities, it was Trita upon whom the gods primarily wiped off their sin. So he must have committed some sin which fitted him out in his turn for the position of a scapegoat of the gods. The nature of this crime is indicated in the Śatapatha Brâhmaṇa[(1)] in the form of taking part along with Indra in the killing of Viśvarûpa a Brahmin, the three-headed son of Tvaṣṭṛ. But Indra was set free from the sin of killing Viśvarûpa and Trita was held responsible. The Taittirîya Brâhmaṇa[(2)] remarks: " Beyond the slayer of a Brahmin, the sin does not pass ". Indra's misdeed was a Devainasa (VI. 3.3; X. 1.12) and Trita being his constant companion[(3)] was considered fit to share it eminently. The whole of this legend is generalized in AV (VI. 113).

(1) ŚB. I. 2. 3. 1ff.

(2) TB. III. 2. 8. 11.

(3) RV. I. 52.5. I. 163.2. V. 86. 1. VIII. 7. 24.

The reference to *the marriage of Saraṇyû*, the daughter of Tvaṣṭṛ is one of the riddles (III. 31. 5 ; XVIII. 1. 2, 53).[173] From the manner in which it is stated, there remains little doubt about the fact that this legend of Saraṇyû's marriage was deeply seated in the popular mind. It is reported correctly in the Itihâsa literature.[(4)] According to Yâska and Saunaka,

(4) Yâska, Nirukta (Devatâkâṇḍa) XII. 10. Saunaka, Bṛhat-Devatâ VI. 33.

172. The expression " Dvâdashadhâ " in AV. VI. 113. 3 refers to the list of crimes.

173. Bloomfield, JAOS. XV. pp. 143–188.

the RV (and also the AV) told an Itihâsa that Tvaṣṭṛ's daughter Saraṇyû was given to Vivasvat in marriage. She then gave birth to twins–Yama and Yamî–from Vivasvat. Then putting in her place another woman exactly like herself (Savarṇâ), foisted her two children upon her and fled away in the form of a mare. Vivasvat, then in ignorance, begat on this woman, Manu. But discovering that the real Saraṇyû had gone away, he quickly followed the daughter of Tvaṣṭṛ, taking the form of a horse, corresponding to that of Saraṇyû and coupled with her. From that union were born the twins–Aśvins.

The first sixteen stanzas of the funeral Book XVIII constitute *a dialogue between Yama and Yamî*, the twin sister of Yama. According to Prof. Von Roth,[174] "Yama and Yamî as their names denote were twin brother and sister—the first human pair, the originators of the human race. As the Hebrew conception closely connected the parents of mankind by making the woman formed from a portion of the body of man, so by the Indian tradition, they are placed in the relationship of twins. This thought is laid by the hymn in question,[(1)] in the mouth of Yamî herself when she is made to say, "in the womb of the creator, we are made for husband and wife." Prof. Maxmuller,[175] on the other hand says, "There is a curious dialogue between her (Yamî) and her brother (Yama) where she (night) implores her brother (day) to make her his wife and where he declines her offer, 'because', as he says 'they have called it a sin that a brother should marry his sister'. There is not a single word in the Veda pointing to Yama and Yamî as the

(1) RV. X. 10.

174. JAOS. III. 335.

175. "Lectures on Science of Language" p. 510.

first couple of mortals, the Indian Adam and Eve............ If Yama had been the first creator of men, surely, the Vedic poets, in speaking of him, could not have passed over in silence. "

The myths about Indra are only sporadically mentioned
(1) RV.I.32.9-10. I.84.15. in the AV. Thus the great *myth of*
I. 121. 11. VI. 19. 5. *Indra-Vṛtra fight* (1) is referred to in the
VIII. 78. 5. etc. AV (II. 29. 7 ; III. 13. 1 ; IV. 9. 1 ;
XX. 4. 1) but the story is mainly told in the RV. Vṛtra was the chief enemy of Indra, to kill whom Indra was born. Dânu was Vṛtra's mother. He was lying in waters and he was a dragon. He had ninety-nine fortresses. With the bones of Dadhyañcha Âtharvaṇa, Indra slew Vṛtra after having shattered his fortresses. The release of waters was the chief result of the conflict. [176]

Namuchi (2) is, in general, the designation of an Asura.
(2) RV. I. 53.7. X. 131.4. Indra killed him. The version of the
V. 20. 6. V. 30. 8. story as given in the AV (XX. 29. 3 ;
VIII. 14. 3. 32. 5 ; 125. 4) is familiarly known to
the Brâhmaṇas. In the AV it is stated that : " अपां फेनेन नमुचेः शिर इन्द्रोदवर्तयः। ....". In the RV also it is mentioned that the head of Namuchi was twisted off by Indra with the 'foam of water'. The Kau. Sût. (8. 18) mentions Nadîsîsa as an instrument to be used in the witchcraft practices. Dârila and Keśava gloss Nadîsîsa by Nadîphena (foam of river). The suggestion of the employment of the foam in the hostile witchcraft practices is with every probability due to a reminiscence of Indra's feat performed upon Namuchi. [177]

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176. Macdonell, " Vedic Mythology " pp. 58–60.
Keith, " Religion and Philosophy of Veda " pp. 234–35.

177. Bloomfield. JAOS. XV. 143–188.

The story of the three Kâlakañjas[1] (VI. 80.2) is chiefly related in the Taittirîya Brâhmaṇa. According to it the three Kâlakañjas were the three Asuras. They piled up fire-altar in order to obtain the world of heaven. Man by man they placed a brick upon it. Indra, passing himself off as a Brâhmin, put a brick on for himself, saying, " This one, Chitrâ by name, is for me ". They climbed up to heaven. As they did so, Indra pulled out his brick and they tumbled down. Two flew up and they became the heavenly dogs. Bloomfield identifies them with the two heavenly dogs—the sun and the moon.[178]

(1) TB. I. 1. 2. 4–6. MS. I. 6. 9. KS. VIII. 1. ŚB. II. 1. 2. 13–16.

The AV also refers to *the episode of Indra's infatuation for and seduction of a female demon* (VII. 38. 2). According to the reference in the AV, an Asura female drew Indra down from among the gods. The Kâṭhaka Saṁhita[2] further tells us that Indra was enamoured of a Dânavî named Vilisteṅgâ, and went to live among the Dânavas. While doing so he had assumed the form of a female among the females and of a male among the males.

(2) KS. XIII. 5. Śâṅ. Brâh. XXIII. 4.

The RV describes *a maiden named Apâlâ* (RV VIII 91.7 = AV XIV 1.41) who was suffering from leprosy and was abandoned by her husband. She was going to a river for bath where she found Soma. She pressed it with her teeth. Indra appeared there and she offered that Soma to him. In return she eceived the gratification of all her desires.[3]

(3) RV VIII. 91.

The *demon Svarbhânu* appears in the RV[4] as well as in the AV (II. 8. 10; IX. 9. 10). He is described as over-powering the sun with darkness. It is a stock legend of the

(4) RV V.40. Râmâyaṇa I. 45.

178. Bloomfield. JAOS. XV. 163 ff.

Purâṇas of the post-Vedic mythology and the Brâhmaṇas. Later on Svarbhânu is called as Râhu which name is also found mentioned in the AV (XIX. 9. 10).

The RV[1] deals with the *fight between Bṛhaspati and Vala* in great detail. The AV refers to it (IX. 3.2) in such a manner that together with the RV it makes a firm place for Bṛhaspati in the Indra-myth of the release of cows. Bṛhaspati accompanied by Âṅgirases opened the cow-stall in the mountain resort of Vala and with Indra as his companion let loose the flow of water which was enveloped in darkness. He, then, with a roar, rent Vala, clept Vala, with prayer. His conquest of Vala is so characteristic that AV mentions it in a proverbial manner.

(1) RV II. 34. 3, 4. II. 38. 18. IV. 50. 5. VI. 73. 3. X. 68.4,9.

The Aṅgirases are connected with Indra[2]. They found out the cows of Paṇis through Saramâ. Saramâ was a bitch (XX. 77.8) of the gods and the mother of the two dogs of Yama. Though not expressly stated in the RV yet in the post–Vedic literature, she was regarded as the bitch of the gods.[3]

(2) RV. X. 108. 8, 10.

(3) Yâska, Nirukta.XI.25.

Among the peculiar Atharvan legends, may be mentioned *the one of Jamadagni.*

यां जमदग्निरखनद्दुहित्रे केशवर्धिनीम् ।
तां वीतहव्य आभरदसितस्य गृहेभ्यः ॥ (V. 137. 1.)

No parallel for this legend is given by Sâyaṇa. Nor any further trace of it can be found in the later literature. Jamadagni is frequently in association with helpful charms (II. 32.3; V. 28.7), and Asita also with Kaśyapa and Gaya appears in the Buddha legends even (Cf. I. 14.4).

The AV (IV. 6. 1) gives the following stanza which is apparently of a strange nature :

ब्राह्मणो जज्ञे प्रथमो दशशीर्षो दशास्यः ।
स सोमं प्रथमं पपौ स चकारारसं विषम् ॥

This is *the description of the First Brahmin.* The first Brahmin may be Bṛhaspati because he was the first-born sacrificer. He was the son of Aṅgiras and he is variously described as Saptâsya, Virûpas,[1] etc. According to B. G. Tilak the description of the first Brahmin given in the present Atharvan passage is only metaphorical. It only means that the Âṅgirases performed sacrifices in seven or in ten months and the number of the sacrificing priests corresponded with the number of the months.[179] He even connects the Daśâsya Bṛhaspati with the ten-headed Râvaṇa and traces the origin of the story of Râmâyaṇa in the myths of Bṛhaspati.[180] If one is allowed to conjecture it can be said that the present Atharvan passage is describing a strange nocturnal phenomenon that was perhaps witnessed in the Arctic sky during long night. The first Brahmin mentioned in the passage might have been a cluster of ten stars (Daśaśîrṣa, Daśâsya). It was so bright that it could eclipse the moon (Somam papau). This was the first phenomenon (Prathamaḥ, Prathamam), at the commencement of the dark night. As soon as the extraordinarily bright cluster of ten stars appeared in the sky, the waters, were frozen (Viṣam arasam chakâra).[181]

(1) RV IV.50.4. X. 62.6.

179. B. G. Tilak, "Arctic Home in the Vedas" p. 169.

180. I. C. P. 347.

181. The word 'Viṣa' means water in the Veda also cf. RV X. 136. 1. 7. The cluster of the "ten stars" is called as Brâhmaṇa because it is said to have drunk Soma (pun on the word) Because Brâhmins only are entitled to drink Soma, he who drinks Soma is Brahman.

The *dialogue between Atharvan and Varuṇa* (V. 11; VII. 104) supplies us the information about the gift of a speckled cow given by Varuṇa to Atharvan. It was a miraculous cow. The god had bestowed it upon the priest himself and now he wants to retract the gift. But the priest naturally remonstrates as he is not so willing to part with the wonderful brindled cow.[182] Why the god should take back the gift is not explicitly mentioned.

Sâyaṇa states a little *legend about an Âsurî* :

सुपर्णो जातः प्रथमः तस्य त्वं पित्तमासिथ ।
तदासुरी युधा जिता रूपं चक्रे वनस्पतीन् ॥ (1.24.1)

According to him Âsurî[183] was the gall of the primordial bird (Suparṇa Garutman). This Âsurî (Asurâṇâm Mâyâ kâchana strî) engaged in a battle with Suparṇa and conquered. The gall thus captured from Suparṇa by the Âsurî was also called as Âsurî. If this Âsurî has anything to do with the Âsurî who attracted Indra, then something can be made out of the legend. The fact that the Asuras were connected with the digging up of the remedies (II. 3. 3 ; VI. 109. 3) lends helping hand in this connection. The only difficulty is that Sâyaṇa renders Jitâ as Jitavatî.

The legend of deluge[184] is mainly described in the Śatapatha Brâhmaṇa.[(1)] The AV (V. 4. 5 = XIX. 39. 8 ; VI. 95. 2) makes only a covert reference to the deluge if at all "Nâvaprabhraṁśana" means "Naubandhana". Nâvaprabhraṁśana may mean 'where the ship sank' or 'glided

(1) SB. I. 8. 1. 1-10.

182. "कः पृश्निं धेनुं वरुणेन दत्तां अथर्वणे सुदुघां नित्यवत्साम् ।" VII. 104.

183. Âsurî is also the name of the black mustard plant cf. "Âsurikalpa" Atharvapariśiṣṭa 35.

184. SBE. XII. 26.

down '. The peak of the Himâlaya is pointed out as the place " यत्र नावप्रभ्रंशनं यत्र हिमवतः शिरः ". But the reference is doubtful. The astronomers construe it as a heavenly phenomenon of the " golden ship " and point its reference in the RV also.(1)

(1) RV X. 65. 10. " हिरण्मयी नौरचरत् हिरण्यबन्धना दिवि "

Equally doubtful is the reference to *the Mahâbhârata story of Kalmâṣapâda* in the AV (VIII. 4. 13).

न वा उ सोमो वृजिनं हिनोति
न क्षत्रियं मिथुया धारयन्तम् ।
हन्ति रक्षो हन्त्यासद्वदन्त-
मुभाविन्द्रस्य प्रसितौ शयाते ॥

The first eleven verses of VIII. 4 are considered to be a malediction on the Rakṣases by the sage of Vasiṣṭha. To account for the change of tone in vss. 12. 16, Sâyaṇa gives an unusual version of the Saudâsa legend as told in the Mahâbhârata of the king Kalmâṣapâda who was transformed to be a Rakṣasa.(2)

(2) Mahâ. Bhâ. I. 176.

According to AV (V. 18. 10 ; 19. 1), *the Vaitahavyas*, the descendants of Vîtahavya(3) were defeated because they devoured the cow of a Brahmin. Perhaps it was the cow of Bhṛgu and they even killed Bhṛgu himself.[185] The Sṛñjayas also committed the same crime. But the accounts of the Vaitahavyas and Sṛñjayas do not agree with those given in the Mahâbhârata(4) and the Purâṇas. According to the Epic, when Vîtahavya, the descendant of Haryaśva, was pursued by Pratardana of the Haihayas, he took shelter

(3) TS. VI. 6. 6. 2. ŚB. XII. 9. 3. 1ff.

(4) Mahâ. Bhâ. Śânti. Chap. 30.

185. The iniquity of the Vaitahavyas reached its height when they did not spare the only goat of the poor woman Kesaraprabandhâ.

in the hermitage of Bhṛgu. The sage transformed him into a Brahmin. Thus he saved him from the hotly pursuing enemy. The account of the Sṛñjayas is given in the later Purâṇa literature but in a different form.

The golden amulet tied by the Dâkṣâyaṇas to S'atânîka (I. 35.1) is mentioned in other Vedic texts also.[1] Dakṣa appears in the RV[2] as an Âditya. In the post-Vedic literature, he is generally regarded as the son of Brahmâ and placed at the head of Prajâpatis. The Dâkṣâyaṇas are thus the descendants of Dakṣa. This investiture of Satânîka who was most probably a king seems to be a very ancient occurrence of which no particulars have been preserved. Dâkṣâyaṇa may also mean the name of the golden amulet as preserved by the descendants of Dakṣa. This seems more possible from its reference in the Vâjasaneyî Saṁhitâ.

(1) VS. XXXIV. 50-52, RV (Khilani) X.128. VS. XIX. 80.
(2) RV. II. 27. 1.

All the Paryâyas of AV VIII. 10 depict a long story of how *Virâj travelled to different worlds* and was milked by different persons. Every time somebody was thought of as her calf when someone else milked her. Many of the names of these people occur in the later Purâṇa literature.[3] Thus the Virâj went to the world of Asuras, where Virochana, the son of Prarhâda became her calf and Dvimurḍhâ Âtvyar milked her. In the land of mortals, Manu was the calf and Vainya milked her. In the world of the Gandharvas, Chitraratha became the calf while Vararuchi milked her. Takṣaka Vaiṣâleya became the calf and Dhṛtarâṣtra Airâvata milked her. The underlying meaning of these travels is still to be known.

(3) Bhâgavata Purâṇa IV. 18.

Philosophy[186] —All philosophy begins with the natural desire to know Âtman, and the speculations of the Âryan mind about Âtman are mainly reported in the Âraṇyakas and the Upaniṣads. Yet the thought of the Upaniṣads is traced back to the Vedas themselves, though the Âraṇyakas and the Upaniṣads themselves form a part of the Veda. The Trayî is primarily devoted to the sacrifice but here and there occur verses which state that though the gods are great yet they are essentially one (IX. 10. 28).[(1)] In the AV which is also called as the "Brahma Veda" there are stanzas which occupy the most advanced position in the philosophy of the Upaniṣads (X. 8. 44). Thus beginning with the polytheistic and ritualistic religion of the Vedas the philosophical thought of India reached its high water-mark in the Upaniṣads. The Brahmodayas or speculative discussions carried by two priests during the great sacrifices show the Âryan mind busy with the question about the origin and originators of the universe. The RV[(2)] and the AV (IX. 9) give a number of riddles cosmic in nature and pertaining to the nature phenomena of the universe. These Brahmodayas contain suggestions of all Hindu philosophy of the later period.

(1) RV I. 164. 46.

(2) RV. I. 164.

Beginning with the theosophic hymns of the Vedas the philosophical thought was *gradually shaping itself*. After enunciating the first principle of the universe as "Tad Ekam"[187] (that One), purely monotheistic and impersonal, it was not carried through. In different directions attempts were made to establish a supreme monotheistic being who would shoulder all the responsibility of creation.

186. F. Edgerton, in "Studies in Honour of Prof. Bloomfield" pp. 117 ff.

187. "आनीदवातं स्वधया तदेकं तस्माद्धान्यन्न परः किञ्चनास।" RV X. 129. 2.

But in comparison with the purely philosophic "Tad Ekam", the conceptions such as of Prajâpati (IX. 7). Viśvakarman (II. 35), Parameṣthin (XIX. 53. 6), or Skambha (X. 7) which are purely symbolic show definitely a backward movement. The personification of Puruṣa (1) (XIX. 6) – the World-Man was another move to reach the " Tad Ekam " and join it with the universe. In the direction of monotheism, the conceptions of Kâla (XIX. 53 ; 54) or Kâma [188] (–Desire – IX. 2 ; XIX. 82) or Prâṇa (–Breath of life XI. 4) are more transcendental. Kâla is Prajâpati and Prajâpati is Saṁvatsara. (2)

(1) RV. X. 90.

(2) ŚB. I. 1. 1. 13; 5. 2. 17.

The Vedic writings, as can be seen, are very shifty in assigning to a first principle the creation of the universe. In course of their cosmogonic speculations from the impersonal philosophical abstractions such as " Tad Ekam ", "Sat", "Asat" to personal creators like Prjâpati Hiraṇyagarbha (III. 2), Puruṣa including the cosmic forces like Brahmâ, Kâla, Kâma and Prâṇa, the AV has its share in each and everyone. But the peculiarity of the AV lies in transferring cosmogonic powers to all sorts of things like cow (IX. 7), Bull (IV. 11), Rohita (XIII. 2. 39, 40),(3) Vrâtya (XV), or sacrificial specialities and implements like " Priestly power " (XI.5)(4), Brahmaudana (XI. 1; XII. 3) or Ucchiṣṭa[189] (Leavings of a sacrifice–

(3) TB. II. 5. 2.

(4) TB. I. 1. 9. 1. MS. II. 1. 12.

188. This Kâma is quite different from the Kâma (sexual love) mentioned in III. 25.

189. The transfer of attributes is possible in the case of Ucchiṣṭa owing to the philosophical position of the word " Anna " (cf. Tai. Up. III. 3). Deussen finds a deeper meaning in Ucchiṣṭa. See Keith " Religion and Philosophy of Veda " p. 445.

XI. 7). This transfer of attributes is purely symbolic and is made with a view to give temporary prominence to some ritualistic feature.[190]

In the quest of the first principle of the universe most naturally, the most intimate essence of things in the body of all organic beings, viz. Prâṇa (XI. 4) is identified with Brahma.[1] The famous comparison of the Prâṇa to the nave of a wheel is found in the AV (XI. 4.22)[2]. Prâṇa is everything—Father, mother and all. As the wind is the vital principle of nature[3], so Prâṇa is the central organ of life.[191] It is the basis of all existence.[4] Prâṇa pervades the whole universe. It begets the universe and issues forth from it as the first-born (XI. 4. 26). A note-worthy feature of XI. 4 is the fusion of polytheism and monotheism where Prâṇa is given the qualities of Parjanya. He is also identified with the sun (Haṁsa–Vss. 21, 22). Skambha as Brahman appears in XI. 7. In Skambha (Support) Prajâpati sustained and nourished the whole universe. Kâma (Desire) is said to have been the first seed of mind which came from the "One", after it had sprung into existence through Tapas (XIX. 52; IX. 2)[5]. This Kâma does not essentially differ as a primeval creative force from the "Tad Ekam" or "Sat", or personifications like Brahma or Prajâpati. Kâla as a monotheistic conception appears in two hymns XIX. 53 and 54. "Time is the steed which

(1) Châ. Up. I. 11. 5. VII. 5. Tai. Up. III. 3. Kâ. Up. II. 1. III. 2. IV. 20.
(2) VS. XXXIV. 5. Pra. Up. II. 6. Châ. Up. VII. 15.
(3) RV. X. 90. 13, 14.
(4) KS. VI. 2.
(5) RV. X. 129. 4.

190. It is on account of the deliberate efforts of the AV to conver the ideas of the Brâhmaṇa period into a sort of philosophical poetry that the Atharvan philosophy is considered as out of the main current.

191. " प्राणमाहुर्मातरिश्वानं वातो ह प्राण उच्यते । " XI. 64. 15.

runs with seven reins ; it has seven wheels, seven naves ; immortality is its axle ; that which was and that which will be spread out are urged by Time. In Time Tapas is fixed : Time is the Father of Prajâpati. "

After the idea of Viśvedevâh (all gods) was abandoned, a definite step was taken in the form of the conception of Prajâpati in the approach to the monotheistic " Ekam ". All divine actions such as the creation of the world, spreading of the sky and the earth, the sun, the moon and gods etc. were attributed to Prajâpati. This conception of Prajâpati gradually developed through the RV (1), the AV and the Brâhmaṇa works and finally merged in the most philosophical " Tad Ekam " in the Upaniṣads. Prajâpati was the supreme god of the world in the Brâhmaṇas. The AV also mentions him as the all-creator (IV. 2). He is Hiraṇyagarbha—the golden germ in the primeval waters. (2) He is the same as Viśvakarman, Parameṣṭhin, Dhâtar, Sacrifice, Universe, Time and all.

(1) RV. X. 121.

(2) TS. V. 6. 4. 2.
VII. 1. 5. 1.
ŚB. XI. 1. 6. 1.
XIV. 8. 6. 1.

Brahman as cosmic principle is more fruitful from the philosophical point of view. The Skambha[192] is identified with Brahma (X. 7. 32. ff). Though X. 7. 17 appears to make Brahma as a product of Skambha yet the identification is clear in X. 7. 32–34. This suggestion of the AV. was later taken up by the Upaniṣads and elaborated. The conception of Brahma which exists in itself and which is

192. Deussen sees deeper meaning in Skambha. He finds in Skambha hymns (X. 7 & 8) an effort to find a principle above Prajâpati. See Kaith, " Religion and Philosophy of Veda ", p. 445.

regarded as being the cause of the universe is the ground for parallelism between the universe and Brahma [1] (IV. 1). In X. 8. 44 the AV recognizes Âtman as the world-soul for the first time. In the Taittirîya Brâhmaṇa, [2] Brahman and Âtman are identified.

(1) AB. I. 19. 1. S'B. XI. 2. 3. KB. VIII. 4. TÂ. X. 1. 1.
(2) TB. III. 12. 9.

Asceticism — In all the creation myths, the creator prepares himself for the task of practising Tapas (heat). This Tapas heats the egg of the universe (X. 7. 36). Everything great in the universe including the earth depends upon Tapas (XII. 1. 1). From the S'rama and Tapas, the first-born Skambha arose and permeated the universe (X. 7. 36). In Tapas he was rocked on the surface of primeval waters (X. 7. 38). [3] By Tapas the Brahmachârin [193] ascends as high as the sun and protects the world. [4] The Brahmachârin practised Tapas in the primeval ocean while creating the universe as he stood on the surface of the water (XI. 5).

(3) RV. X. 190. 1.
(4) The seven Ṛṣis perform Tapas RV. X. 109. 4.

The doctrine of Mâyâ — The thought of the unity of the existence is traced back even in the hymns of the RV, [5] which implies that all plurality is unreal in the highest sense:

स वरुणः सायमग्निर्भवति
स मित्रो भवति प्रातरुद्यन् ।
स सविता भूत्वान्तरिक्षेण याति
स इन्द्रो भूत्वा तपति मध्यतो दिवम् ॥

(XIII. 3. 13).

(5) "एकं सद्विप्रा बहधा वदन्ति ।" RV. I. 164. 46. AV. IX. 10. 28, also see RV. X. 82.6; 90. 2; 129. 2.

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193. The description of the inspired Muni given in RV. X. 136 resembles that of the Brahmachârin (AV. XI. 5). The Brahmachârin of the hymn is the sun. For purely philosophic qualities of the sun see XI. 5, 1, 5, 6, 11, 23, 26.

This description of Rohita implies that the plurality of gods is unreal for all are essentially one. The famous statement "एकं सद्विप्रा बहुधा वदन्ति ।" (IX.10.28)(1) involves that the plurality is merely dependent upon words. But the AV goes a step further: "असच्छाखां प्रतिष्ठन्तीं परामिव जनाः विदुः ।" that common people do not know this; they believe as real "not the stem" but "that which is not, the branches that conceal him" (X. 7. 21) for

यत्र देवाश्च मनुष्याश्चारा नाभाविव श्रिताः ।
अपां त्वा पुष्पं पृच्छामि यत्र त्वं मायया हितम् ॥ [194]

that in which gods and men are fixed like spokes in the nave, the flower of water is concealed in illusion (X. 8. 34). The word Mâyâ appearing here as well as in the RV(2) as "इन्द्रो मायाभिः पुरुरूप ईयते" meaning 'illusion' forms the basis on which the later theory of illusion was introduced in Indian philosophy.

(1) RV. I. 164. 46.

(2) RV. VI. 47. 18.
X. 54. 2.
Bṛh. Up. II. 5. 19

The body and the organs—Beginning with "यन्मन्युर्जायामावहत्संकल्पस्य गृहादधि", the AV XI. 8 describes the origin of the body in a rather deprecatory style in connection with the Dîkṣâ ceremony. It, perhaps, meant that the poet thought the man free from body. In the AV (X. 8. 9)(3) [195] the organs are described metaphorically as Seven Ṛṣis—seven senses, dwelling on the edge of a drinking bowl (head) with the openings at its sides. Such descriptions help to conceive human body as a miniature cosmos

(3) Bṛh. Up. II. 3. 5

194. The flower of water is Hiraṇyagarbha.

195. तिर्यग्बिलश्चमस ऊर्ध्वबुध्नयः
तस्मिन्यशो निहितं विश्वरूपम् ।
तदासत ऋषयः सप्त साकम्
ये अस्य गोपा महते बभूवुः ॥

for here the seven sages are called as the seven guardians. The bursting of the head has much significance in later philosophy but here it appears only as a punishment (XIX. 28. 4.).

Transmigration—The AV is full of descriptions of heaven (VI. 120.3) and hell (II. 14. 3.; V. 19–3) and diverse references to the ways of the gods and Fathers (VII. 117. 3). The violater of Brahmins, their wives or property are consigned to hell. This means that the doctrine of retribution was fully believed in by the Vedic poets. The same doctrine must have led the ancient philosophers to believe, though gradually, in the idea of transmigration. Life in Pitṛloka is also described (XVIII. 3. 14). The Vedic terms 'Asunîti' and 'Asunîta' are said to refer to the conduct of the soul by Agni on the path of heaven and the other world.(1)[196] Thus body was considered as distinct from soul. From all such ideas, the belief in transmigration does not seem to be far away.

(1) RV. X. 15.4; 16. 2.

Emancipation—

अकामो धीरो अमृतः स्वयम्भू
रसेन तृप्तो न कुतश्चनोनः ।
तमेव विद्वान् न बिभाय मृत्योः
आत्मानं धीरं अजरं युवानम् ।। (X. 8.44)(2)

(2) VS. XXXI. 18.
TB. III. 12.8.8.

"He who knows him, the wise long-emancipated youthful Âtman, no more fears death". Here the idea of emancipation is expressed in the most Upaniṣadic style. The soul becomes free from the fear of death means that the soul becomes free from the cycle of births and deaths. The statement is purely Upaniṣadic and gives in short the summum bonum of existence.

196. Hopkins, "Religions of India", pp. 153 ff.

Sundry Matters—*Amulet*[197] —The word for Amulet in the AV is Maṇi.[(1)] Some of the charms[198] of the AV are meant to accompany the operations wherein amulet plays an important part. The Dâkṣâyaṇas bound on S'atânîka a gold amulet (I. 35. 1)[(2)]. Indra tied an amulet on his arm (II. 27) ; amulet is a thing with life (IV. 7. 10 ; XIX.34.1); it is born of god (X. 6. 31); it is Deva (XIX. 33) ; it is the body of Agni (XIX. 34. 6 ; VI. 142. 2), it is Sahasrâkṣa (XIX. 35. 3) and Vîra (VIII. 5. 1, 2 ; III. 5. 8); with its two horns it pierces the demons (XIX. 36. 2); it is the weapon of Ṛṣis and gods (I. 20 ; II. 4. 4 ; IV. 10. 2); it is an armour (VIII. 5. 7, 10).

(1) RV. I. 33. 8. AB. IV. 6. Hir. Gṛ. II. 3. 7. II. 7. 2. VS. XXIV. 3. XXX. 7. PB. XX. 16. 6. ŚB. XII. 3. 4. 2. Chân. Up. VI. 1. 5.

(2) VS. XXXIV. 50-2.

Beginning with the primitive idea that all the qualities can be transferred by contact with the principle of magic symbolism (VIII. 5. 11–12) the Atharvan amulet is made to bestow on the wearer long life, safety from diseases and demons, protection from the attacks of sorcerers and enemies, prosperity etc. all together. The amulet naturally possessed some power and the ceremony[199] and spell rendered it superhuman. The hymns themselves, now and then, recount the achievements of gods which they could accomplish by means of an amulet (X. 6. 6–22)[200]. The amulets, as we

197. Oldenberg, " Religion des Veda ", p. 514.
Bolling, " Encyclopaedia of Religion and Ethics " III. pp. 469ff.

198. I. 29; II. 4; 11; III. 5. 9; X. 6; IV. 10; VIII. 5; 7; XIX. 28; 30; 31; 33; 36; 46 etc. Usually the Kau. Sût. in its practices recommends an amulet.

199. Kau. Sût. 7. 15–21.

200. Also see VIII. 5; I. 29; 35; II. 27; III. 5 etc.

have seen, were chosen from every sort of material—from vegetable kingdom, animal kingdom, minerals, manufactured objects etc. The Śrauta works make but rare and incidental mention[1] of Maṇis, though the Gṛhya Sûtras use them in a considerable proportion. But it is the AV that has abundantly employed the amulet to secure the immediate fulfilment of each and every desire.

(1) At the Aśvamedha Kât. Śr. XX. 5.16. The girdle of Brahmachârin Hir. Gṛ. I. 4. 2. Wedding Gob. Gṛ. II. 2. 14; Khâ. Gṛ. I. 3. 27; Mânt. Brâh. I. 1. 8; Hir. Gṛ. II. I. 3. Sîmantonnayana Sân. Gṛ. I. 12. 6,8,9. Pâr. Gṛ. I. 15. 6. Gob. Gṛ. II. 7. 4 etc. Against portents — Adbhuta Brâh II. 2. etc.

(2) The Atharvan poets signalize with great predilection their knowledge of the power of any substance which they employ by stating that this knowledge extends to the father and mother and other relations of the substance (III. 23.6; VIII. 7.2; III.9.1; V.5.1). They also indicate their control over any other disease or hostile force by assuming the same knowledge of their kindred (V. 13.7; VI.61.1; VII.74.1). Fanciful names are given to the parents of the plants.[201]

(3) The origin of disease and its nature were thought to be known and such a knowledge was thought to confer exemption from the attack of the disease (VII.76.5)

विद्म वै ते जायान्य जानं यतो जायान्य जायसे ।
कथं ह तत्र त्वं हनो यस्य कृण्मो हविर्गृहे ॥[2]

(2) cf TS. II. 3. 5. 2.

(4) In charms and exorcism the Atharvan poets kept a great reliance upon the names of the past sages like

201. " सरूपा नाम ते माता सरूपो नाम ते पिता । " I. 24. 4
" विहल्हो नाम ते पिता मदावती नाम ते माता । " VI. 16. 2 (of the plant Âbayu)
" जीवला नाम ते माता जीवन्तो नाम ते पिता । " XIX. 39. 2 (of Kuṣṭha). But see in V. 4. 9 where Uttama is the father of Kuṣṭha.

Jamadagni, Kaṇva, Atri, Agastya (II. 32. 3 ; IV. 20. 7 ; V. 14. 4 ; 23. 20).

(5) Another favourite method of the Atharvan imprecations consists in threatening the enemy with the ceremonies of funeral or employing stanzas which were originally meant for funeral (I. 14. 2 ; II. 12. 7 ; V.19.12). They form a part of an offensive against enemy.

(6) The Atharvan poets are too fond of theosophy. Even in charms and spells they lapse into theosophic language automatically (II. 7. 3).

(7) The Atharvan poets are very fond of puns. They would use Rajanî and Rajaya (I. 23. 1) in the sense of creeper and red colour ; Yaminî (III. 28. 5, 6) in the sense of mother of twins and fit for Yama ; Datvatî Rajjuḥ[1] (IV. 3. 2) meaning rope with teeth and serpent ; Dvipî (IV. 8. 7) meaning island and tiger ; Rohiṇî (IV. 12. 1) creeper and red ; Anumatî anumanyasva (IV. 31. 2) means may the goddess of consent consent ; Lohita (I. 17. 4) means red and blood ; Arasa (II. 28. 1) means without sap and without force ; Bhaga[202] (IV. 30. 5) means fortune and vulva ; Âroha (II. 12. 6) means ascend the throne and ascend in sexual act.

(1) ŚB. IV. 4. 5. 3.

Beliefs—(1) The son inherited the sin of his parents and other relatives (V. 30. 4 ; VI. 116. 3)[2].[203]

(2) RV. VII. 86. 5.

202. Sâyaṇa does not comment on the word.

203. It was brought upon men by others and even by gods. RV. II. 28. 9; VI. 51. 7; VII. 52. 2. VS. III. 48; VIII. 13. ŚB. IV. 4. 5. 22. PB. I. 6. 10.

The sin of slaying a Brahmin falls on Indra who transfers it to other beings. TS. II. 5. 1. 2.

(2) The Vedic Aryan was deeply impressed by the redness of a cow which was contrasted
(1) RV. I. 62. 9. with her white milk (I. 22. 1, 3).[1]

(3) It was thought that human beings are less swift
(2) MS. I. 5. 10 because they have two feet for swifter
AB. III. 31. 13. animals have four or more (III. 7. 2).[2]
TS. V. 4. 12. 1.

(4) The birth of twins was called as "Apartu"—unseasonable or portentous for it was considered to be a breach in the usual process of creation (III. 28. 1).

(5) The first two teeth of a child were considered portentous for they were thought to bring about the death of the parents (VI. 140. 1).

(6) A disease was thought to fly forth from the patient or to the patient (V. 30. 9 ; VI.
(3) RV. X. 97. 13. 40. 3; VII. 76. 4 ; VI. 83. 1, 2).[3]

(7) The sores are said to fly and settle on the body of a patient (VII. 76. 4).

(8) The yellow colour of jaundice could be deposited in the yellow birds like parrot and others (I.22.4).

(9) Worms were thought to move in mountains, forests, plants, animals, human bodies and everywhere (II. 31. 1).

(10) The fever could be transferred to frogs (VII.116) or the disease of one person to another (II.29; Kau. 27.9–13).

(11) Serpents were thought of as beings born in fire, plants, water, lightning etc. (X.4.23) and poison was thought to reside in fire, sun, earth and plants.

(12) The popular belief that an ichneumon cuts a serpent into two pieces appears here as well, but strange enough, it was supposed to join the severed parts again (VI.139.5)[204]

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204. यथा नकुलो विच्छिद्य संदधात्यहिं पुनः।".

(13) The horse of **Pedu** appears in connection with the cure of poison (X.4.2,5)[1]. Also the ants Upajîkâ were thought to dig healing water which serves as an antidote against poison (VI. 100).

(1) Cf. RV. I. 116.6. 118.9. 119.10. X.39.10.

(14) Something fallen from the mouth of a black bird was considered as ominous for black bird was supposed to be the mouth of Nirṛti (VII.64). Kapota (pigeon) and Ulûka (owl) were looked upon as the messengers of Nirṛti (VI.27.1; 29.1,2).

(15) Worms were supposed to move in the eyes, in nose, and in the middle of teeth (V. 23. 3)[2]. Fanciful names were given to worms such as Śitikakṣa, Śitibhânu, etc. (V. 23. 5)[3].

(2) Cf. Ṛkprâtiśâkhya XVII. 10.
(3) Cf. VS. XXIV. 2, 4, 7. TS. V. 5. 20, 1. MS. III. 3. 3. 5, 8.

(16) Befouling contact with the deformed persons such as S′yâvadataḥ, Kunakhinaḥ, was thought to be sinful (VII.65.3).[4]

(4) Cf. Ms. IV. 1. 9. TB. III. 2. 8. 11. Âp. Sr. IX. 12. 11. Âp. Dh. II. 5.12,22 G. DH. XV. 16. Vâ. Dh. I.8.

(17) Women with dishevelled hair (Vikeśyaḥ, Vyastakeśyaḥ) were considered evil (VIII.1.19).

(18) The sun takes away the strength of those who remain asleep while he rises (Sûryâbhyudita) or sets (Sûryâbhinimṛkta) (VIII. 13. 2).[5/205]

(5) Cf. MS. IV. 1. 9. TB. III.. 2. 8. 11. AB. I. 3. 14. Gob. Gr. III. 3. 24 Âp. Dh. II. 5. 12, 13, 14.

(19) Heaven and earth are called upon in a general way to protect against enmity and trouble (II.12.1; V.23.1 VI. 3. 2).

(20) Heaven and earth are made the parents of the two demons Karśapha and Viśapha (III.9.1).

205. JAOS. XVI. P. cxix–1.

(21) The Asuras were thought to dig up medical plants (II.3.3; VI.109.3).

(22) The Gandharvas too dig up plants (IV.4.1). They have three mothers and four wives (III.24.6). They devour the watery plant Avakâ (IV.37.8). They have hair all over their body (IV.37.11).

(23) The Apsarases are fond of gambling (IV. 38. 1. 4) and dancing (IV.38.3).

(24) Indra is a trader (III. 15. 1).

(25) Agni is supported by a train of gods when he drives away fever (V. 22. 1; VI. 112. 2).

(26) The brightness of the stars originally belongs to the sun (VII. 13. 1).

(27) Gods are in heaven, earth, air, plants, beasts, etc. (I. 3. 3).

(28) There are eleven gods in heaven and eleven on the earth (XIX. 27. 13).

(29) The Prâṇas are said to be seven (II. 12. 7) and also nine (II. 28. 1). There are three speeches within the body, the fourth finds expression (VII. 43).[206]

(30) There are three earths and three heavens[(1)] (V. 4. 3; VI. 95. 1; XVIII. 2. 48; XIX. 27. 3; 39. 6; VI. 21. 1) Among the three earths this earth is the best (VI. 21. 1).

(1) RV. I. 18. 9. II. 27. 8 III. 56. 2

(31) There are four earths and four heavens (I. 11. 1; II. 6. 1).

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206. चत्वारि वाक्परिमिता पदानि
तानि विदुर्ब्राह्मणा ये मनीषिणः ।
गुहा त्रीणि निहिता नेङ्गयन्ति
तुरीयं वाचो मनुष्या वदन्ति ॥ RV. I. 164. 45; GB. II. 16.

(32) There are six earths (IV. 11. 1 ; V. 3. 6; VII. 9. 16; IX. 2. 11) and even nine earths (XI. 7. 14).

(33) There are five directions (III. 4. 2 ; 20. 9 ; VIII. 9. 15) and six directions (V. 20. 2).

(34) Aśvattha is the seat of gods in the third heaven (V. 4. 3 ; VI. 95. 1 ; XIX. 39. 6).(1)

(1) Only a tree in RV. 1. 164. 20, 22; X. 135.1.

(35) Antarikṣa (atmosphere) is the abode of plants (I. 32. 2). They are the queens of Soma and daughters of Bṛhaspati (VI. 96). Heaven is the father and the earth the mother of the plants (VIII. 7. 2).

(36) The origin of plants occurs somehow in connection with a woman and a Kanînaka (IV.20.3; V.5.8; XII.3.47).(2) The obscurity is further increased by the statement that the plant has been sprinkled with the blood of the brown horse of Yama (V. 5. 8).(3) [207]

(2) RV. X. 40. 9. X. 3. 2.

(3) cf. MS. IV. 9. 19. TÂ. IV. 29.

(37) There is some connection between the hair of a man and Śamî (VI. 30).[208] A person who has come in contact with a Śamî tree is called Śamîlûna and he was supposed to be in danger of suffering from injury to his hair (for his benefit. see, Kau. 31. 1).

(38) Nyastikâ was supposed to suppress ill-luck (VI. 139).

(39) The plants to be used in offensive witchcraft were called ' Âṅgirasîḥ ' (VIII. 7. 17).

(40) Rare plants were brought from a distance (VIII. 7. 11).[209]

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207. सिलाची नाम कानीनोऽजबभ्रु पिता तव ।
अश्वो यमस्य यः श्यावः तस्य हास्नास्युक्षिता ॥

208. मातेव पुत्रेभ्यो मृड केशेभ्यः शमि ।

209. अपक्रीताः सहीयसीर्वीरुधो या आभिष्टुताः ।
त्रायन्तामस्मिन्ग्रामे गामश्वं पुरुषं पशुम् ॥

(41) The sages passed away for 21 times (XII.2.29).

(42) The gift of an outsider to the fathers was regarded as defilement or as an effort to alienate their affection (X. 1. 11).

(43) Without loss of limbs one wished to see in heaven, parents and sons (VI. 120. 3).

(44) Deaths are one hundred in number (II. 28. 1).

(45) The numbar 101 was regularly conceived as inauspicious occurring in connection with varieties of death, disease etc. (III. 9. 6; V. 18. 12; VII. 115. 3; VIII. 2. 27; XI. 6. 16; XIX. 46. 5).

(46) The Atharvan poets are very fond of praising a thing as "thousand-eyed" (amulet of Varaṇa—X.3.3; XI.2.3, 7,17;(1) Rudra-IV.28.3; Bhavâśarva-IV.16.4; Pâpman-VI. 23. 3; Sapatha- VI. 37. 1 etc.).

(1) ŚB. IX. 1. 1. 6. Varuṇa's spies RV. 1. 23. 3. Indra TS. II. 3. 14. 4.

Customs about funeral—

(1) The custom of burning the widow of the dead man with his body is said to be very ancient (XVIII. 3. 1).[210]

(2) A Kûdi (Badarî) plant was tied to the dead body so that it trails after him and effaces the track of death. The belief was that death shall not find the path again and turn back upon its trail for further victims (V. 19. 12).(2) [211]

(2) RV. X. 18. 8, 9.

(3) Women with loosened hair, beating their breasts and wailing used to dance around the funeral pyre (XII. 5. 48.).[212]

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210. इयं नारी पतिलोकं वृणाना नि पद्यत उप त्वा मर्त्य प्रेतम्। धर्मं पुराणमनुपालयन्ती...
211. यां मृतायामनुबध्नन्ति कूद्यं पदयोपनीतम्।
212. क्षिप्रं वै तस्यादहनं परि नृत्यन्ति केशिनीराघ्नानाः।
पाणिनोरसि कुर्वाणाः पापमैलबम्॥

(4) A part of the hair of the corpse was cut while women beat their breast (XIX. 32. 2)[213]

(5) The AV verse

यं त्वमग्ने समदहस्तमुप निर्वापया पुनः।
किंयाम्ब्वत्र रोहतु पाकदूर्वा व्यल्कशा ॥
शीतिके शीतिकावति ह्लादिके ह्लादिकावति ।
मण्डूक्यासु सं गम इमं स्वग्निं हर्षय ॥

(XVIII. 3. 6. 60)[1]

(1) RV. X. 16. 13, 14. TA VI. 4. 1. 2–3

mentions a custom. After the fire had consumed the dead body, water was poured upon it to extinguish it. The water plants such as Kiyâmbû, Vyalkaśâ were put there. Also a female frog was put upon the place.[(2) 214]

(2) Cf. VS. XVII. TS. IV. 6. 1. MS. II. 10. 1.

(6) The frog and the water-plant Avakâ were also used to extinguish fire (VI. 106. 1–3 ; Kau. 52. 5).[(3)]

(3) RV. X. 142. 7, 8.

(7) The dead bodies were either buried, burned or exposed. (XVIII. 2. 34). [215]

Literature and Literary Tendencies :—The AV mentions in general the forms of literature–Yajuṁśi, Nivid, Uktha, Chhandâṁśi, (V.26). Ṛchaḥ, Sâmâni, Purâṇa, (XI. 7. 24). The AV states that the Ukthas were recited by the sage Bhâradvâja (II. 12. 2; IV. 29. 5; XVIII. 3. 16; XIX. 48. 6), and mentions Sâmagas – the chanters of the Sâman songs (II. 12. 4) and Purâṇavid (XI. 8. 7). The Kuntâpa

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213. Bloomfield, " Women as mourners in the Atharva Veda ". JAOS XV. pp. xliv–xlvii.
नास्य केशान् प्रवपन्ति नोरसि ताडमाघ्नते ।

214. Bloomfield, " Vedic Charms for extinguishing fire ". JAOS. XV. pp. xxxix–xliv.

215. ये निखाता ये परोप्ताः ये दग्धा ये चोद्धिताः ।

hymns are called 'Gâthâ' 'Nârâśaṁsayaḥ'[216] (verses in praise of men) (XV. 1. 11). They are akin to Dânastutis and are the forerunners of the epic narratives. Some of the stanzas of the Atharvan version of the Kuntâpa hymns are considered as original[217]. These contain praises of Ruśmasas among the Kaurumas, Vaiśvânara Parîkṣit for their liberal gifts. The Itihâsa is mentioned in XV. 6. 10.

It has been observed before that the Atharvan poets are fond of theosophic language and puns. But they are also fond of other figures of speech such as simile, metaphor, alliteration etc. apart from their liking for riddles. The Atharvan contains very *fine similes* even in the midst of most dreadful incantations and fierce imprecations. An Atharvan poet would easily compare the blood-vessels with women wearing red garments and fallen from grace (I. 17. 1).[218] He would compare the terrified enemy with sheep and lambs while praising the noise of the drums (V. 21. 5).[219] A woman is bound to remind him of a creeper (VI. 8. 1).[220] The mind of the man impassioned by a graceful woman, moves about her as the spokes of a wheel around the nave.[221]

यथा प्रधिर्यथोपधिर्यथा नभ्यं प्रधावति ।
यथा पुंसो वृषण्यतः स्त्रियां निहन्यते मनः ॥

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216. At times Gâthâs are differentiated from Nârâśaṁsayaḥ. cf. TS. VII. 5.11.2; AB. VI.32. 3. 25; SB. XI. 5. 6. 8. Yâj. Smṛ. I. 45.

217. Bloomfield, SBE. XLII. pp. 688–9.

218. अमूर्या यन्ति योषितो हिरा लोहित वाससः ।
अभ्रातर इव जामयस्तिष्ठन्तु हतवर्चसः ॥

219. यथा वृकादजावयो धावान्ति बहु बिभ्यतीः ।

220. यथा वृक्षं लिबुजा ।

221. For the sentiment of : यत्सुपर्णा विवक्षवो अनमीवा विवक्षवः (II. 30.3). The time of bird's chirping, when they call to one another to mate; is the proper time for the lover's call to his mistress.

The master-stroke of the Atharvan simile is found in the following stanza :

तृणैरावृता पलदान्वसाना रात्रीव शाला जगतो निवेशनी । (IX. 3. 17)

This is a bold and beautiful comparison between the house and the night who gathers to her bosom all creatures(1) (cf. III. 12. 5). Truly Atharvaṇic simile is to be found in :

परेहि कृत्ये मा तिष्ठो विद्धस्येव पदं नय ।
मृगस्स मृगयुस्त्वं न त्वा विकर्तुमर्हति ॥

For the perfect parallel of this, " as the hunter tracks the wounded animal by its drops of blood " one should see in the Manu Smṛti.(2)

The Atharvan poets are also fond of metaphors (VI. 140.1—यौ व्याघ्रावरूढौ जिघत्सतः पितरं मातरं च) and alliteration (VII. 76. 1—आ सुस्रसः सुस्रसो असतीभ्यो असत्तराः ।) As regards the riddles, the Brahmodyas of the RV.(3) are reproduced in the AV (XI. 9) also. All this shows how later Sanskrit rhetoric is indebted to the AV for the fundamental conceptions of poetic embellishments.[222]

(1) Cf. RV. X. 127. 5.

(2) Manu VIII. 44.

(3) RV. I. 164.

The AV X. 2. 31–33 are held as authoritative texts for the Tântric Srîchakra which is formed of mystic circles and triangles[223]:—

अष्टचक्रा नवद्वारा देवानां पूरयोध्या ।
तस्यां हिरण्ययः कोशः स्वर्गो ज्योतिषावृतः ॥
तस्मिन् हिरण्यये कोशे त्र्यरे त्रिप्रतिष्ठिते ।
तस्मिन् यद्यक्षमात्मन्वत्तद्वै ब्रह्मविदो विदुः ॥
प्रभ्राजमानां हरिणीं यशसा सं परीवृताम् ।
पुरं हिरण्ययीं ब्रह्मा विवेशापराजिताम् ॥

222. It would be worth the effort to sort out such poetic passages as VII. 81. 1, 2; IV. 16 etc. to trace the origin of Sanskrit rhetoric in the AV.

223. Shamashastry, " Ind. Ant. ". Vol. 25.

"The impregnable city of the gods consists of eight circles and nine triangles. Within it is a golden cell celestial and invested with light. In the triangle and three dots within the cell resides the one eye. Those who know Brahma think that this eye is Âtman. For into that impregnable city, resplendent, bright and invested with renown, Brahma has entered."

The AV has also very many astronomical references. The AV mentions Mâsa as the name of the moon (XX. 16. 10)(1) The names of the seasons are also given (III. 14. 4; VII. 55. 2; XX. 96. 9)(2) The sun, the moon, the earth and other spherical bodies are said to have been supported by Truth (XII. 1. 1.(3), XIV. 1. 1.). The Gopatha Brâhmaṇa mentions the word Hâyana in the sense of an year (6. 17). The year was of twelve months and a month of thirty days (IV. 35. 4). The enumeration of the years as Saṁvatsara, Iḍâvatsara, Parivatsara is also stated (VI. 55. 3). In VIII. 2. 21 the idea of Yuga as "शतं तेऽयुतं हायनान्द्वे "युगे त्रीणि चत्वारि कृण्मः।" We allot to thee, a hundred ten thousand years, two, three or four Yugas". The division of a day into Saṁgava, Madhyandina, and Aparâṇha is also to be found here (IX. 6. 46)(4). The Nakṣatras twenty eight in number are given in XIX. 7 and 8.(5) The moon is said to be placed among the stars (XIV. 1. 2)(6). Here the stars referred to are clearly the stations in which the moon spends the successive nights. The so-called reference to deluge is treated by the astronomers as a heavenly phenomenon of "golden ship" (VII. 6. 3.)(7) [224]. The Kâlakañjas

(1) RV. X. 63. 10
(2) RV. X. 164. 4.
(3) RV. X. 85. 1. I. 64. 2.
(4) Cf. ŚB. II. 2. 3. 9.
(5) TS IV. 4. 10.
(6) RV. X 82. 2.
(7) RV. X. 63. 10.

224. V. 4. 4; VI. 95. 2. This golden ship is to be identified with the constellation of Puṣya.

mentioned in VI. 80 are also considered as the names of constellation.[1] So are the dogs of Yama (XVIII. 2. 12).[2] Of the planets (Divicharâ Grahâḥ XIX. 9. 7) Râhu is particularly mentioned in addition to the sun and the moon. The reference to Venus (Vena-Sukra) is doubtful (II. 2. 1)[3]. Earthly and heavenly portents such as earthquakes, meteors, comets, etc. are enumerated in XIX 9. The practices in connection with astrology[4] and fortune telling were Atharvanic in character (Kau. 50. 15 ; AV. VI. 128).

(1) Cf. TB. I. 1. 2.

(2) RV. X. 14. 11.

(3) RV. X. 123; ŚB. IV. 2. 1.

(4) But these were condemned by the Dharmaśhâstras and Sûtras as impure Cf. Bau. Dh. II. 1. 2. 16; Manu-IX, 258; VÂ. Ḍh. X. 21; Manu-XI. 50; Vi. Dh. LXXXII. 7; Manu-III. 162.

CHAPTER IV

"THE ATHARVAN RITUAL"

(The Atharvan connection with sacrifice; the efforts of the Gopatha and the Vaitâna; the true source; the Kauśika Sûtra; the special features of the Atharvan ritual; Practices-Medical, Witchcraft, Strîkarmâṇi, Râjakarmâṇi, Social rites, Divination, Saṁskâras, Prâyaśchittâni, Savas).

That the Atharvan connection with sacrifice is very meagre, is implied in the exclusion of direct references to the AV in the great Srauta texts. The claim that the Atharvan is the Brahmaveda and that the office of the Brahman in the great sacrifices belongs to the priests versed in the Bhṛgvaṅgiras is put forth only by the Atharvan ritual texts. The Vai. Sût. which is a Srauta manual of the AV Saṁhitâ is late and is both non-significant and otiose.[1] The employment of a particular hymn or stanza from the AV in the Vai. Sût. or a secondary employment of it in the Kau. Sût. is not calculated to decide the original intention of it. No proof can be adduced for the justification of the ritualistic application of an Atharvan verse in the Śrauta ritual as given by the Vai. Sût. Such an application can not be considered as natural and original, in spite of the sufficient knowledge of Srauta practices on the part of the author of the Vai. Sût. The same can be said of secondary employment of the Atharvan hymns and stanzas in the Kau. Sût.[2]

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1. " In very late times the ability of the Atharvans to practise Śrauta rites and the canonicity of Vaitâna were recognized by other Vedic schools ". Garbe, Preface to Vai. Sût. p. vi.

2. See the employment of VI. 1 at Kau. 23. 2; 50. 13; 55. 25 and in the Vai. Sût. 17. 2.

Such application may be correct but it cannot be thought of as original and natural.[3]

Nevertheless, the AV is acquainted with the entire sphere of the Srauta practices. It mentions the major sacrifices like Râjasûya, Aśvamedha, Vâjapeya and others (XI. 7) represents a simpler form of Agniṣṭoma (VI. 47 and 48 employed by the Vai. Sût. 21. 7 in connection with the three Savanas), gives two Âprî hymns (V. 12; 27),[1] Agnichayana (II. 2) ; Mṛgâreṣṭi (IV. 27–29).[2] It also gives different kinds of Havis (Sâṁsrâvya Haviḥ I.15 ; II.26; XIX. 1 ; Yaśo Haviḥ VI. 39 ; Dhruva Haviḥ VII. 94 etc),[3] Paśubandha in connection with the Âprí hymns (Vai. Sût. 10. 11ff), Pratrâsa Âjya (V. 21. 2) ; Kâmyeṣṭayaḥ and Prâyaśchittâni and all matters in connection with the Śrauta performances.

(1) RV. X. 110.
VS. XXII. 11ff.
MS. II. 12. 6.
TS. IV. 1. 8.

(2) TS. IV. 7. 15.
MS. III. 16. 5.

(3) RV. X. 173. 6.

The efforts of the Gopatha and the Vaitâna :— The AV has only one Brâhmaṇa and one Srauta sûtra. These two, the Gopatha Brâhmaṇa and the Vaitâna Sûtra seem to have come into existence to affirm the dubitable canonicity of the AV which is primarily the Veda of the incantations and charms. This Veda gave a very extensive scope for individual practices of the nature of Gṛhya rites. But the Vai. Sût. and the GB. gradually evolved to make room for the AV and the Atharvan priest in the great Srauta functions. First, if the position of the priest Brahman, were affirmed as the supervising priest in the Vedic sacrifices,[4] then his Veda—the Brahmaveda would naturally be admitted as the

3. The rubrication of the sts. from the AV. VI and VII in the Śrauta practices by the Vai. Sût. benefits the subject–matter and largely coincides with the employment of the same kind of stanzas in other Śrauta works.

4. Vai. Sût. I. 1 ; 11. 2 ; 6. 1 ; 37. 2.

Veda par excellence.[5] To achieve this the GB. has dealt with the new-moon and full-moon sacrifices (I. 3. 6–10), Agnihotra (I. 3. 11–16), Sattra (I. 5. 1–22), Kâmyeṣṭayaḥ (II. 1. 13–16) ; Âgrahâyaṇa, Agnichayana, Châturmâsyâni (II. 1. 17–26), Agniṣṭoma (II. 1. 7–15 ; III. 1. 1–11), Savanas (II. 3. 12–20 ; 4. 1–18), Ṣoḍaśin (II. 4. 18–19), Atirâtra (II. 5. 1–5), Sautrâmaṇi, Vâjapeya, Âptoryâma (II. 5. 6–10) etc. and the Vai. Sût. has not only provided the GB with this material but it has also rubricated the entire Saṁhitâ of twenty books of the AV in the Śrauta performances. But characteristically Atharvan ritual and material are but very little in the Vai. Sût. and the GB. The Vaitâna follows closely the Śrauta Sûtra of Kâtyâyana in following the course of the Śrauta rites and largely depends upon the Kau. Sût. for whatever Atharvan material that it has presented, adding six more chapters on Prâyaśchitta to its original eight Adhyâyas. Thus it seems possible, taking into consideration the numerous references to the Śrauta performances and the things related to them in the AV Saṁhitâ and the efforts of the Vaitâna and the Gopatha that, " some knowledge of the Śrauta matters, though not very extensive, perhaps, the Atharvan must have had, at a very early time and thus the germs of the correlation of the Atharvan and Brahman may even rest upon some slender basis of a very ancient tradition ".[6]

The True Source— It is, indeed strange in the relation of the Atharvan literature that the GB draws much of its material from the Vaitâna, a Srauta manual[7] and the Vaitâna

5. GB. I. 1. 6 ; I. 3. 4 ; I. 5. 25 ; I. 2. 26 ; I. 2. 18 ; I. 3. 1. 2.

6. Bloomfield, " The Atharva Veda " (Grundriss series) p. 34.

7. Bloomfield, " The position of the GB. in the Vedic literature " JAOS. 1898. XIX. and " The Atharva Veda and the Gopatha Brâhmaṇa " (Grundriss).

in its turn treats the Kau. Sût. as its Saṁhitâ[8], which is a Gṛhya Sûtra mainly. All the Atharvanic element in the Vaitâna is directly borrowed from the Kauśika—the technical terms (like Purastâd Homa, Sampâta, Âkṛti Loṣṭa, Śânty-udaka, Rasaprâśanî, Puroḍâśa-saṁvatta etc), the grouping of the hymns (like Châtana gaṇa, Apâm Sûktâni, Śambhum, Mayobhû, Âśâpâlîya, Mâtṛnâma, Vâstoṣpatîya, Laghu, Sântigaṇa, Sâmmanasyâni, Aṁholiṅgâḥ etc.), more than sixty passages and a deal of ritual[9].

The Kauśika Sûtra[10] is the Saṁhitâ Vidhi of the AV This Sûtra is a pretty strict adherent of the school tradition of which it is a direct heir. It belongs to the school of the Saunakins and there is a close verbal relation between the Sûtra and the Saṁhitâ. Both are definite and drastically practical. There are extremely few Atharvan hymns of which original practical purpose will not be found in this Sûtra. Very often the Kau. provides us with more than one or two quite different rites. The Sûtra has proved its value for the exegesis of the AV but it is more valuable for the ritualistic understanding of the Atharvan hymns. No doubt the Sûtra deals with something of the Śrauta (e. g. Darśapûrṇamâsa 1.6) but its terminology is not of the Śrauta sûtras. Nor is it purely a Gṛhya sûtra though it deals with Saṁskâras such as Jâtakarma (27. 7, 8), Nâmakaraṇa (58. 14ff), Upanayana (58. 3ff), Vivâha

8. Bloomfield, "On the position of the Vai. Sût. in the literature of the Atharva Veda".. JAOS. XI. pp. 375–388.

9. For the concordance of the passages in the Kau. and the Vai. see. Bloomfield. JAOS. XI. p. 385.

The ritual fully dealt in Kau. is merely touched upon in the Vai. Cf. Kau. 3. 4 and Vai. 1. 19 ; Kau. 24. 36–31 and Vai. 1.14 For the preparation of the Śântyudaka cf. Kau. 9. 1 ff ; 17. 1 ff ; Vai. 5. 10 ; GB. I. 2. 18.

10. The Kauśika Sûtra, Bloomfield's edition. JAOS. XIV.

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(75. 6ff) etc. It is an account of the practices implied by and to be accompanied by the recitation of the Atharvan hymns. It is simply an Atharvan Sûtra with the traits of the Śrauta sûtra here and of the Gṛhya sûtra there. The Sûtra refers to the practices in vogue in the four schools of the AV--Śaunakîya, Akṣala (Jâjala), Jalada and Brahmavada,[11] and it also reports (85.7,8) the difference of opinion between the S'aunakin and the Devadarśin. The Sûtra also quotes mantra passages in Sakala pâṭha from the Paippalâda school though everywhere the hymns from the Śaunaka school are given by their Pratîkas.

The special features of the Atharvan ritual—(1) For the ritualistic purposes the hymns of the AV are classified into various Gaṇas[12]. This gaṇa method is chiefly adopted by the Kau. and corroborated by the Vai. and the Atharva Pariśiṣṭa–Gaṇamâlâ (32). These gaṇas or grouping of mantras are by no means exhaustive. A hymn or a verse may appear in more than one gaṇa in accordance with the ritualistic intention or in keeping with the wording of the hymn. As far as possible the Kau. seems to employ a hymn in a right context and tries to realise

11. cf. Keśava in his introduction to the Kau. Sût. and Sâyaṇa in his introduction to his commentary on the AVŚ.

12. Abhaya gaṇa (16. 8 ; 104. 3 note ; 105. 1 note) Abhiṣeka gaṇa (17. 1), Âyuṣya gaṇa (5. 18 ; 54. 11 note), Kṛtyâ gaṇa (39. 7 note), Gaṇamâlâ gaṇa (26. 33 note), Châtana gaṇa (8. 25 ; 25. 22 ; 80. 12 ; 139. 9), Takmanâśana gaṇa (26. 1 note), Rudra gaṇa (Digyukte 15. 25 note), Raudra gaṇa (54. 14 note) Varchasya gaṇa (10. 24 note), Vâstu gaṇa (8.23 ; 43.4 ; 120.9) Aparâjita gaṇa (14. 7 ; 26 note, 16.4; 139.7), Duḥsvapnanâśana gaṇa (46. 9 note), Utthâpana gaṇa, Chitrâ gaṇa, Devapurîya, Pañchâpatya, Viśvakarmâ, Śarmavarma, Salila, Svastyayana, Kuṣṭhaliṅgâḥ, Śantâtîya, Mṛgârâṇi, Aṁholiṅgâḥ, Âśâpâlîya, Apâṁ Sûktâni etc.

fully the suggestions inherent in the hymn. These hymns or verses are meant for recitation in accompaniment of the performance. Hence homogeneous hymns or stanzas are seen to be classed together in these gaṇas. The gaṇas are, of course, formed by the pratîkas of the hymns.

(2) The Atharvan ritual is characterised by the use of *water*. Water is seen to be used in all sorts of practices-medicine, witchcraft, Strîkarmâṇi, Prâyaśchittâni etc. including panaceas. It is used either for its own sake as holy water-Śântyudaka (31. 21) or as a vehicle for all other remedies. To waters are especially devoted the hymns I. 4–6. They are used in the cure of diseases like dropsy (30. 11–13). Of particular importance is the water dug up by the ants Upajîka. Even in repelling hostile agencies water is conceived as very efficacious. The Maitrâyaṇî Saṁhitâ[1] also stated that "demons do not cross water." In the consecration of a king, water has its special significance. The water used in the Strîkarmâṇi, Râjakarmâṇi, Bhaiṣajyâni or Prâyaśchittâni may be for washing, drinking, sprinkling or for any other purpose which is suitable for the occasion.

(1) MS. IV. 8. 5.

(3) Generally all the Atharvan rites are with one fire and one priest. As water invariably appears in all the rites prescribed by the Kau. so also fire is used everywhere without exception. The Atharvan practices are accompanied by a quasi-religious performance in which the fire is kindled and in it offerings are made. The offerings may vary according to the nature of the practice. In a Pauṣṭika performance, the fire is given Śânta offerings[13] while in

13. The "Saṁsthita homas" as they are called in the Śânta performances.

Abhichâra, Ghora offerings are given in fire.[14] The fire used may be a forest fire or the fire made from the birds' nests or even funeral fire was at times used. Fire was invoked as it was thought to expose the Yâtudhânas and Rakṣases (III. 3. 26)[(1)].

(1) ŚB. XIV. 3. 1. 11. " अग्निर्हि रक्षसां हन्ता । "

(4) In the Atharvan practices every sort of material was used— from vegetable kingdom, mineral kingdom, and manufactured things. Thus splinters, leaves, flowers, fruits, from different trees and plants, grass, grain, products of cow, porridge, rocksalt, poison, weapons, wood–shavings, wheels, musical instruments, bones, horns, hide, hair, ivory, living animals (such as frogs, birds, insects), metals (like gold, iron), shell, pearls, offensive things like dog's saliva, scourings of teeth etc.

(5) But these materials were mostly used as amulets (maṇi). A number of hymns of the AV betray the fact that they were intended to accompany the operations in which the amulets were tied on the persons. Such an amulet was first steeped in the mixture of curds and honey for three days, then an offering was made in fire and the amulet was tied on the Kârayitṛ by the priest. Mostly the amulets were of splinters of wood from particular trees, of metals, shell, pearls, and even of bones and hair. The idea of maṇis is found in all the Vedic texts.[15] Thus recitation of charms, tying of amulets, sprinkling of water, burning of fire, giving offerings—all these special features of the

14. The Saṁsthita homas were given a simister turn (47. 10). The oil of Iṅgiḍa usually takes the place of Âjya in the witchcraft ritual. That oil too was at times dashed with poison (48.29–31).

15. G. M. Bolling, " Charms and Amulets " in the Encyclopaedia of Religion and Ethics.

Atharvan ritual go on simultaneously in a given performance.

(6) In the Atharvan performances the practising priest[16] is as important a factor as the water, the fire, the plant or the amulet used. It is he who is everything in the rite. As the Purohita he handles these materials and makes them efficacious. He knows when and how to perform the rites. He consecrates the king, takes oaths with him, undergoes a part of the ceremony, secures success for him and finally gets his Dakṣiṇâ as the reward. He is adept in witchcraft practices and he is a physician, magician, priest, adviser, protector, philosopher and friend—all in one. Without him nothing can be done. He recites the mantras, enkindles fire, offers oblations, washes the patient, ties the amulet and drives away both the disease and the demon of disease. He commands a wide range of knowledge—he knows the names and properties of plants, he can foretell the effects of omens, he can avert calamities, he knows the use of weapons, he marches with the king to the battle-field, he can fight and lay traps for the enemy and as Bhrgvaṅgirovid he has his place reserved as the supervisor in the Vedic ceremonies. He wields his staff against the sorcerers and equally wields his influence to pacify the wrath of Varuṇa. In the entire sphere of domestic rites, householder can not do without his Atharvan priest, who is indispensable to the poor as well as to the rich. He is equally helpful to man and

16. cf. Atharva Pariśiṣṭa (2) " Râṣṭrasaṁvarga ".

" अथर्वा रक्षते घोरं अद्भुतं शमयेत्तथा ।
अथर्वा रक्षते यज्ञं यज्ञस्य पतिराङ्गिराः ॥
दिव्यान्तरिक्षभौमानामुत्पातानामनेकधा ।
शमयिता ब्रह्मवेदज्ञः तस्माद्दक्षिणतो भृगुः ॥
ब्रह्मा शमयेन्नाध्वर्युर्नच्छन्दोगो न बह्वृचः ।
रक्षांसि रक्षति ब्रह्मा ब्रह्मा तस्मादथर्ववित् ॥

woman, young and old, in private and in public. Thus the whole field of the Atharvan practices is the stage for the activities of the Atharvan priest.

(7) Symbolism is the soul of the Atharvan practices. In them the shooting of an arrow stands for release of checked urine, the milk of the cow with a calf of the same colour stands for harmony, the loosening of the joiuts of house stands for the loosening of the foetus, the turban of Muñja grass if put down means depositing of the disease, the bad signs are removed by washing, the disease jaundice can be transferred to yellow birds or fever to frog, honey symbolizes agreeableness, the disease Kṣetriya can be buried in a kṣetra (field), the chips of a tree and a creeper which have embraced each other would win the love of a maiden, the burning of chaff would mean the destruction of enemy or the shaking of pebbles would scatter goblins and ogres. Thus, throughout, the rites prescribed by the Kau. Sût. are based upon transparent or obscure symbolism. The ceremonies are of greater interest on this account.

I **Medical Practices**— In the treatment of a patient suffering from **fever** (Takman)[17], the patient is washed off with the water in which a heated axe is quenched[18] (Kau.25. 26) by the practising priest while he recites I.25. According to Keśava this performance is undertaken in all kinds of fever ज्वरभैषज्यम्—नित्यज्वरे, वेलाज्वरे, सततज्वरे, एकान्तिकज्वरे, चातुर्थिकज्वरे च ऋतुज्वरे च । and also according to Sâyaṇa. The Kau. prescribes a different treatment at 29.18–19. " The priest while reciting

17. AV. I. 25; V. 22; VI. 20; V. 4; and XIX. 39 are exclusively devoted to the cure of Takman. The Gaṇamâlâ (Atharva Pariśiṣṭa, 32) presents not less than 19 hymns supposed to be devoted to the cure of fever. See. Kau. 26. 1 note.

18. " यदग्निरिति परशुं जपंस्तापयति क्राथयत्यवसिञ्चति ।

V.22 gives the patient a gruel made of roasted grain to drink. The dregs of the gruel, he pours, from a copper-vessel into fire derived from forest fire." [19] Again at Kau. 32.17 appears a quaint performance in connection with fever : "While reciting VII. 116, he does as in the case of the birds".[20] (i. e.) *He ties a frog that has stripes like reed upon his body* by means of a blue and red thread, by the arm-pits to a low couch upon which the patient is made to sleep and sprinkles him. The Kuṣṭa plant is specific against fever (V. 14.1, 2) and also Jaṅgiḍa (XIX. 34 & 35).

In the treatment of **Diarrhoea** (Atisâra, Âsrâva) "the priest *ties a stalk of Muñja reed with a cord made from the same plant*, as an amulet upon the patient. Having ground up a natural lump of earth and earth from an ant-hill, he gives a solution to the patient to drink. He then smears him with ghee and finally blows his rectum,[21] while reciting I.2 and II. 3 (Kau. 25. 6–9). *The water produced by the ants Upajîkâ* is given to the patient to drink in water (Kau.25.7).

If the patient is suffering from **retention of urine** and **constipation** (Mûtrarodha), the practising priest ties on his body a substance like "*Harîtakî*" (*gall-nut*) *or* "*Karpûra*" (*camphor*) *which promotes micturation*, while reciting I. 3. Then he gives him to drink a solution of earth from a mole-hill, "Pûtikâ", pulverized dried "Pramaṅda" each mixed with wood-shavings. Then while reciting the last two stanzas of I. 3 he gives to the patient enema and makes him

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19. लाजान्पाययति। दावे लोहितपात्रेण मूर्ध्नि संपातानानयति।

20. नमो रूरायेति शकुनीनिवेषिकाञ्जिमण्डूकं नीललोहिताभ्यां सूत्राभ्यां सकक्षं बध्वा' Dârila explains this as :—शकुनीनिवे करोति मन्त्रोक्तानधस्तल्पे हरितसूत्रेण स्वयजङ्घासु बध्वेति आदिवत्। इषिकेव रेखा यस्य स इषिकाञ्जिः। तं नीलसूत्रेण लोहितेन च सह कक्षाभ्यां बध्वा शकुनीव करोति। So also Keśava.

21. अपाने धमति (Dârila) अपानशिश्ननाडीव्रणमुखानां धमनम्। (Keśava, Sâyaṇa).

take a ride in a vehicle. He then shoots an arrow and finally *opens the urethra by probing the bladder with a copper instrument.* After the operation is over, the priest pours 21 barley grains upon the suffering part of the patient's body. A decoction of "Âla" (a creeper), lotus root and "Ula" (musk) is given to the patient to drink (Kau. 25. 10–18).[22]

In the case of the **inherited disease** (Kṣetriya)[(1) 23] which is a kind of consumption, the practices of Kau. (26. 41–43 ; 27. 1–4) are both long and obscure. "The priest washes the patient outside of the house while reciting II. 8. 1, 2 at dawn. Then while reciting II. 8. 3 he pulverizes *the plants mentioned in the stanza*, natural mud and mud from an anthill, sews this up into the skin of a freshly killed animal and fastens it as an amulet upon the patient. Then while reciting II. 8. 4 he places a plough[24] with its span of cattle over the head of the patient and pours water over it. Then he pours dregs of ghee into a vessel full of water and places within an empty house while reciting II. 8. 5. More dregs of ghee are poured into an old ditch in which grass from the thatch of the house has been placed. The patient is then placed into the ditch and the priest gives him the water

(1) "क्षेत्रं गर्भस्थानं तत्रोत्पन्नत्वात् ।" the scholiast at TB. II. 5. 6. 3. VS. XXIII. 30, 31. MS. III. 13. 1. TS. VII. 4. 19. 2. TB. III. 9. 7. 2. SB. XIII. 2. 9. 8.

22. cf. Wise, "Hindu System of medicine" pp. 359–370.

23. AV. II. 8 and 10; III. 7 and also IV. 18. 7; and V. 30. 4 are meant to drive out Kṣetriya. Dârila defines it as कौलो व्याधिः । at Kau. 26. 43. पितृपर्यागतः क्षेत्रियरोगः कुष्ठक्षयरोगः ग्रहणीदोषः सर्वशरीरस्फोटकारः । Keśava at Kau. 27. 4 and Sâyaṇa at II. 8. 1. cf Pâṇini V.2.29. V. ·W. Karambelkar. "Kṣetriya" in I. H. Q. XXX. No. 1. March 1954. pp. 1–10.

24. 'वृषभयुक्तस्य हलस्य अधस्तात् व्याधितमवस्थाप्य' Sâyaṇa.

to drink and lets him wash himself with water. Again, at Kau. 27. 29–31 a different treatment is given: "While reciting III. 7 the priest fastens an amulet made from the horn of an antelope(1) [25] upon the patient, gives him water to drink and lets him wash himself with water. At dawn, he sprinkles him with water which has been warmed by quenching in it a kindled piece of an antelope's skin pierced by peg.[26] The patient is then offered as much barley as can be taken up by a single grasp of his hand. Then food is given to him.[27]

(1) ŚB. III. 2. 2. 20. Âp. Śr, X. 9. 17.

For Râjayakṣma(2) (**venereal disease**) the Kau. (27. 32–33) recommends the following practice: "The patient is given to eat porridge containing rotten fish. He is taken to the forest and at dawn he is sprinkled with water which has been warmed by quenching in it the burning sesame, hemp, cowdung, and sacred fire–wood–all of which are gathered in the forest. This practice is undertaken with the recitation of III. 11.(3) But in another rather obscure practice about this same disease at Kau. 32. 11 an amulet consisting of *the string of a lute*, a part of the lute and three pieces of "*Viriṇa*" plant that have fallen off themselves, is tied upon the patient while VII. 76(4) is being recited.[28]

(2) RV. X. 97.

(3) RV. X. 161.

(4) AV. VII. 76.2 mentions Jâyânya which is, perhaps, the same as Jâyenya in TS. II. 3.5. 1–3

25. Śântikalpa 17, 19.
26. " शङ्कुधानज्वालेन.. अवसिञ्चति। "
27. The splinters of the holy Kâmpîla wood are also used against Kṣetriya (Kau. 27. 7).
28. " वीणातन्त्रीखण्डं वाद्यखण्डं शङ्कुखण्डं वा संपात्य अभिमन्त्र्य बध्नीयात्। " Sâyaṇa.

In connection with **Apachit (scrofulous swellings)** or Gaṇḍamâlâ[29] (tumours) the practices stated at Kau. (30. 14–6) are " While reciting VI. 25 ; 55 leaves of the "Paraśu" tree are kindled by means of pieces of wood. The boiled sap of the leaves is smeared upon the sores with a stick of the same wood. The sores are then smeared with a pulverized shell and with the saliva of a dog and subjected to the bites of leeches." Further, " While reciting VI. 83 rock-salt is ground up, placed upon the sores and spat upon (Kau. 31. 16–17)." Again, (Kau. 32. 8–10) in a different practice, " With a bow made of ' Dârbhyûṣa '[30] bamboo having a string made of black wool, the pustules are hit with arrows of black colour and having black wool at its tips." While doing this the first two vss. of VII. 74 are to be recited. The same act of hitting is repeated by bringing the bow nearer. The patient is then washed off, at dawn, with water which has been warmed by quenching in it burning bunch of wool.

The practices connected with **Jalodara**[31] (dropsy) are very simple. In a purely symbolic practice (Kau. 25. 37):– " The patient is sprinkled over the head with water by means of 21 tufts of Darbha grass together with reeds taken from the thatch of a house by the priest while reciting I. 10 ", or while reciting VI. 24 water is drawn from a stream along with its current and sprinkled upon the patient (Kau. 30. 13).[32] Again, " The priest while reciting

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29. Gaṇḍamâlâ – tumours of the neck.
AV. VI. 25; 83; VII. 74; 76.
V. W. Karambelkar " Apachit " in Annual Bulletin, Nagpur University Historical Society, Oct. 1953–55. pp. 23 ff.

30. According to Sâyaṇa " Dârbhûṣa ".

31. AV. I. 10; VI. 24; 127 etc.

32. This is according to Dârila. Keśava treats it broadly for pain in the heart, dropsy and jaundice.

VI. 127 anoints the patient with powder obtained by pulverizing a chip of 'Palâśa' wood of the width of four fingers; the dregs of ghee are poured upon the head of the patient during the recitation of VI. 127 (Kau. 26. 39). Or, "A hut is built at a point of land between two rivers that flow into one another. The patient suffering from dropsy is washed there by bunches of grass. Then he is washed off again (Kau. 32. 14–15).[33]

For the cure of **Pakṣahata** (paralysis) the Kau. (31. 18–19) rubricates VI. 80. The practice given is as follows : "The paralysed part of the body is rubbed with earth taken from the foot-print of a dog, while keeping the part in quick motion. Then the part is fumigated by burning an insect taken from a dog. The hymn is to be recited when the whole performance is being carried out."

In the cure of **Pâṇḍu, Kâmila, Kâmilaka** (Jaundice) "The priest recites I. 22 ; gives to the patient water to sip which is mixed *with the hair of a red bull*,[1] (i. e.) having poured water upon the back of the bull, he lets the patient drink it. He then ties on amulet steeped in cow's milk anointed with the dregs of ghee, the patient sitting on the skin of a bull which is pierced by means of pegs. The patient is afterwards given milk to drink and a porridge of "Haridrâ" to eat. He is anointed with the remnants of the porridge and additional untouched porridge is placed on his couch. Three *yellow birds* "*S'uka*", "*Ropaṇâkâ*" *and* "*Hâridrava*" are tied to the foot of the couch by their left legs. The patient is washed off upon these birds. He is then given a stirred drink and made to step forward and asked to address the birds. Finally the amulet of hairs from the breast

(1) RV. I. 62. 9.

33. Nakṣatrakalpa 14. Atharva Pariśiṣṭa 13.3.

of a red bull glued together with lac and covered with gold is tied upon the patient (Kau. 26. 14–21).

Śvetakuṣṭha (1) (white leprosy) is cured by I.23 and 24. The practices connected with these hymns are given at Kau. 26. 24–22. The practising priest while reciting the two hymns rubs the sores of the patient while they are red. He smears them with the substances "Bhṛṅgarâja", "Haridrâ", "Indravâruṇî" and "Nîlikâ". He then cuts the white scurf and having covered the patient performs the rite to the Maruts (i. e. puts the patient to sweat).[34]

(1) TB. II. 4. 4. 1. 2. For symbolic removal of leprosy by the sacrifice of a white cow See, Kât. Śr. XV. 3. 37.

Śûla(2) [35] (rheumatism, nuralgia or colic) is treated by the Kau. (31. 7) in connection with VI. 90. The practice about it consists only of fastening an amulet of spear (शूलं लोहमणिः पाषाणो वा) upon the patient while the hymn is being recited by the patient.

(2) Hṛdayaśûla TS. VI. 4. 1. 4. Âp. Śr. VII. 8. 3. ŚB. III. 8. 5. 8. Kât. Śr. V. 11. 26. Lât. Śr. V. 4. 6.

Even the treatment of **Balâsa**[36] (phelegm)—Śleṣma according to Keśava, given by the Kau. (29. 30) is insignificant. According to it, "A reed is placed into water of a river and then the patient is washed with the water of a river by means of a branch of a holy tree, [37] so that water flows down upon the reed. The hymn VI.14 is recited throughout."

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34. Kau. 41. 1–7.
35. "अथ हृदये वा उदरे वाऽङ्गे सर्वाङ्गे वा शूले उत्पन्ने" (Keśava).
36. AV. V. 22. 11; VI. 14; 127. V. W. Karambelkar "Balāsa" in the Journal of Ganganath Jha Institute Vol. XIII. Nov. –Aug. 1956. pp. 131 ff.
37. For the Śântavṛkṣas see Kau. 8. 15.

In the treatment of **Kâsa** (cough), **Sleṣmapatana** (expectoration) and **Ariṣṭa**[38] (epilepsy) at Kau. (31. 27 ; 28. 15), "The patient takes a few steps away from his house, having fed himself with a churned drink and porridge, while reciting VI. 105 and 107."

The practices at Kau. 26. 1–9 in connection with I. 12 as described by Dârila as "**Śirorogabhaiṣajyam**" and by Keśava as "Śîrṣaktiśirovedanâyâm" are mainly against **Śiroroga, Śîrṣakti** (headache). According to them, the priest, while reciting I. 12 gives the patient to drink fat of some animal, honey, ghee and sesame oil. He covers the head of the patient with a turban made of Muñja[(1)] grass. The patient goes with fried grain in his left hand in a seive and scatters it with his left hand. The priest proceeds with the patient in front of him[39], with the seive and the turban in his left hand and a bow-string and an axe in his right hand. They go to the spot where the patient was seized by the disease and put down the seive and the turban and the bow-string and return home. At home the patient puts ghee in his nose and the priest, supporting the head of the patient with a staff of bamboo having five knots, mutters the hymn.

(1) ŚB. VI. 3. 1. 26. VI. 6. 1. 23.

AV VI. 16 is a charm against **Akṣiroga** (opthalmia). The Kau. (30. 1–6) gives the rite about it as follows : "While the hymn is being recited, an amulet from the stem of mustard plant anointed with the dregs of mustard oil, is fastened upon the patient. The leaf of the same plant mixed with oil is given to the patient and also four fruits of the "Sâka" tree. A paste made from the sap of the

38. "अङ्गस्पन्दनकलकलभूतादि" Dârila.
39. "व्याधितं अग्रे कृत्वा" (Keśava).

plant is smeared upon the eyes of the patient. The remaining sap is given to the patient to eat."

For the healing of **Asthibhaṅga**[40] (bone-fracture) the Kau. (25. 5–6 and 28. 14) gives two treatments in connection with IV. 12. The practice consists in sprinkling the patient at dawn with a decoction of 'Lâkṣâ' plant, giving to him to drink the "Pṛṣâtaka"(1) [41] mixed with ghee and milk and finally anointing him with it[42].

(1) Gob. Gṛ. III.8. 1. ff. Gṛhyasaṁgraha II. 59.

The **Vraṇa** (wounds) is of various kinds. In a treatment of wounds given at Kau. 26. 38, it is recommended that the patient should be given pepper corns to eat in accompaniment of the recitation of VI. 109.[43] For the wounds without opening–**Akṣata Vraṇa**[44], the Kau. has a special treatment at 31. 11–15. in connection with VI. 57. The ritual is based upon the remedy known as '*Jâlâṣa*' [45] which is the special gift of Rudra.(2) Jâlâṣa means the urine of a cow. The tumour is moistened with the urine; it is thrown upon the tumour and the tumour is washed and smeared with the scourings from the teeth and with the pollen from the bunches of grass.

(2) Nil. Up. 3.

There is only one hymn in the AV (I. 17) as a charm against the excessive flow of blood[46]. The perfor-

40. "आस्थिभङ्गे रुधिरप्रवाहे शस्त्राभिपातादौभैषज्यम् ।" (Keśava).
41. Cf. Kau. 49. 15.
42. Dârila describes this as a cure for wounds. (अरुषो भेषजम् ।).
43. Dârila calls it as Kṣiptabhaiṣajyam while Keśava and Sâyaṇa regard it as a cure for wounds.
44. Bloomfield identifies Akṣatavraṇa with tumour. AJP. XI. 321 ff.
45. Cf. Wise, "Hindu System of Medicine" p. 117.
46. "अथ लोहितं वहति शरीरमध्ये बहिश्च, रुधिरव्रणे स्त्रीरजसोऽतिप्रवर्तते च भैषज्यम् ।" (Keśava).

mance connected with it as given by the Kau. (26. 10–13) is as follows : " The practising priest, as he recites I. 17 strews sand and dust around the wound with a bamboo staff having five knots (on the wound according to Keśava). Then he strews sand and dust. The mud from the marsh is tied on. A solution of it is given to the patient to drink and also a mixture of curds and ground sesame together with four tips of millet grass (*the bandage of sand and dust* " सिकतावती धनुर् " *is mentioned in the mantra itself*).

Tṛṣṇâ (excessive thirst) caused by some disease receives special treatment in AV II. 29 with the connected practices at Kau. 27. 9–13. The interesting practices are as follows : " While the priest recites II. 29 at day-break, the patient and a healthy person sit back to back. The patient faces the east. The performer then stirs a drink in a cup of " Vetasa " by means of two reeds on the head of the patient and then gives it to the healthy person. Thus the thirst of the patient is transferred. *The patient is then given freshly drawn water to drink*. Finally, while reciting II. 29.6 (c, d) the *two are covered with one and the same garment and are given the stirred drink to drink.* "

More interesting are the practices given by the Kau. (30. 8–10) for the " **Keśavṛddhi** " (growth of hair), in connection with VI.21. But to some extent they are obscure : " The person desiring growth of hair is washed off, as the hymn is being recited, with water heated by burning plants that have grown upon the earth under trees. His head is washed with an effusion prepared by heating dice in water and also from that prepared from two " Nikaṭâ " plants.[47]

47. Nikaṭâ – Yellow curcuma (?) Dâruharidrâharidre (?) – Dârila; Haridrâkvâthodakena – Sâyaṇa.

(1) AB. VII. 31. 3.
TS. IV. 4. 5. 1.
KS. XL. 4.
Viṣṇu. XLVII. 7.

Elsewhere in connection with VI. 136; the Kau. (31.28) recommends the fruit of the plant "*Nitatnî*"(1) [48] together with "Jîvî" and "Alâkâ". All of these are concocted into a solution and poured upon the head of the person desirous of growth of hair. The performance is to be undertaken at early morning by the practising priest, who is clothed in black and who has taken black food.

To promote virility of a man IV 4 and some additional mantras given at Kau. 40. 14 ff.[49] are recited. During the recitation the plants "*Ucchuṣmâ*" and "Parivyâdha"[50] are dug up with an iron instrument. Two decoctions of these plants are poured into milk. They are drunk having placed a bow into the lap. The person is to sit on a stake or a pestle while the performance is carried through.[51]

There are a number of hymns in the AV which are used by the Kau. in connection with poison-cure.[52] These performances in the Kau. are in honour of Takṣaka – the

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48. The word Nitatnî designates a personification of one of the bricks of the fire-altar, in AB, TS, KS and Viṣṇu. In TB. III. 1. 4. 1 it means one of the stars from Kṛttikâ.

49. यां त्वा गन्धर्वो अखनत् (AV. IV. 4)
वृषणस्ते खनितारो वृषत्वमस्योषधे —
वृषासि वृष्ण्यावति वृषणे त्वा खनामासि
They are not found in any known Saṁhitâ. The Scholia of Dârila designates these as कल्पना.

50. उच्छुष्मा – कपिकच्छु (Dârila & Keśava) कपित्थमूलम् (Sâyaṇa) उच्छुष्म is also a name of रुद्र cf. उच्छुष्म कल्प (Atharva Pariśiṣta 36.)
परिव्याध – सुरवालकः, सूकरवालकः (Dârila)

51. Also see the treatment of VI. 72; 101; VII. 90 at Kau. 40. 16–18; 36. 35–7.

52. AV. V. 13 (Kau. 29. 1–14): IV. 6; 7 (Kau. 28. 1–4): X. 4 (Kau. 32. 20–25); VI. 12 (Kau. 29. 28–29).

mythical serpent deity. In one of such performances, " While reciting IV. 6 (Kau. 28. 1–4) in low voice, making an obeisance(1) to Takṣaka Vaiśâleya the practising priest gives to the patient water to drink and sprinkles him with water. The same performance is repeated with water in which the pieces of " Kṛmuka " tree are placed. The priest then sprinkles the patient with water warmed by quenching in it a heated old garment or a heated old skin of an antelope or a heated wisp or a broom.[53] A mixed drink is stirred by means of two arrows whose points are daubed with poison and turned upwards, in a water–vessel which has been *smeared with the dregs of ghee.* Then lumps of earth are broken into it, when the hymn is being recited stanza by stanza. The mixture is given to the patient till he begins to vomit. Finally *the patient is given yellow curcuma to drink* (IV. 7. 2. 3)." In another performance which is in continuation of the one just mentioned (Kau. 29. 1–14) in connection with V. 13.(2) The poison is confined with the second[54] stanza. The priest walks about the patient towards the left, fastens a bunch of grass to the tuft of the patient's hair. The poison is driven forth (st. 5). The wound caused by the serpent's bite is rubbed with grass which is then thrown at the serpent or in the direction in which it has disappeared. This part of the performance takes place on the spot where the patient was bit by the serpent (*St. VII. 88. 4*). The poisoned person is sprinkled with water heated by quenching in it reeds from a thatch mixed with the grains

(1) Divine folks are serpents themselves VS. XXX. 8. ŚB. VII. 4. 1. 28.

(2) cf. RV. I. 191.

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53. कृमुकशकलं संक्षुद्य दूर्शजरदजिनावकरज्वालेन (28·2)
जीर्णवासः ... उकराटिकातृणानि पतितमार्जनिकाशकलैः (Sâyaṇa)

54. " द्वितीययाग्रहणी...करकबन्ध इत्यर्थः " (a rope is fastened about the patient when st. 2 is recited).

of sesame with the recitation of st. 5. The bow-string is fastened upon the patient with st. 6. The patient is given a drink of water mixed with earth from the bee-hive[55] with st. 7 and 8 and also water mixed with the excrement of the porcupine. The priest then feeds the patient with meals with the prick of the porcupine that has three white stripes (st. 9). Finally, the patient is given to drink from a gourd (Alâbu–st. 19) which is then tied to the naval of the patient. AV X. 10 is also a poison charm. In the practices connected with it in Kau. (32. 20–25) Paidva [56] forms the chief feature in the removal of poison. The practices are as follows: In the beginning the rites connected with IV.6 are to be performed. Then having ground up Paidva the person bitten puts it in his right nostril with his right thumb. If afraid of the serpents, he hides the Paidva in his garment. The patient is then rubbed from head to foot; the wounded part is heated with the torch; the torch is then thrown at the serpent or in the direction of the serpent on the spot where it had bitten the patient. In connection with VI.12 the practices are repeated (Kau. 28.28–29) only with the difference that the patient is quickly given Madhuśibham (honey-mixture?) before the performance is undertaken. The ants Upajîkâ[(1)57] were supposed to be endowed with healing water. At Kau. 31. 26 in connection with VI. 100 that water is recommended as a solution with warm water for smearing the body of the patient and an amulet of earth from an ant-hill.

(1) Upajîkâ, Upajîvikâ, Upadîkâ, Upadîpikâ VS. XXXVII. 4. Kât. Śr. XXIV. 1. 6. TB. I. 1. 3. 4. TÂ. IV. 2. 3. Âp. Śr. V. 1. 7.

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55. Madhûdvâpa – Madhuvṛkṣamṛttikâ according to Keśava.
56. Bergaigne identifies Paidva with "the steed of the sun" (La religion Vedique" II 451–52, 498). But in the practices of Kau. (30. 20 ff; 35. 4, 8 etc), it seems to be some insect. cf Keśava – " पैद्वं हिरण्यवर्णसदृशः कीटः चित्रितो वा स पैद्व इत्युच्यते ।" (at Kau. 32. 23).
57. Bloomfield, AJP. VII. 482 ff; Atharva Pariśiṣṭa 67. 2.

There are three charms in the AV (II. 31; 32; V. 23)[58] as charms against worms.[(1) 59] Of these the first two are general charms against worms and the last one is a special charm against worms in children. The practices connected with the former are given at Kau. 27. 14–20 and are as given below: With the recitation of II. 31 an oblation of "Khalvaṅga" (?) "Algaṇḍu" (a worm) and "Hanana" (?) mixed with ghee, is offered. The young worms are wound round a black-spotted arrow from right to left. That arrow is roasted in fire making the worms as fire-wood. With the face turned to the south dust is thrown and scattered over the patient with left hand. The patient grinds up the dust and lays ordinary fuel on fire.

(1) TÂ IV. 36.
Âp. Śr. XV. 19. 5.
Gob. Gr. IV. 9. 19
Mant. Brâh. II. 7.
MS. III. 14. 11.
TS. V. 11. 1,
VS XXIV. 30.
RV. I. 191.

For the worms in children, the Kau. (27. 14–20) prescribes practices in conjunction with II. 31 and V. 23. They consist of reciting V. 23 with the use of "Karîra" for the rite of arrow as mentioned above.[60] The practising priest then places the child on the lap of its mother to the west of fire. He heats the bottom of a pestle and anoints it with butter. With it he warms the palate of the child by pressing it three times. He then anoints the child with the mixture of "Śigrupatra" and butter. He meshes 21 dried roots of "Uṣîra" till their surface is burned while reciting V. 23. 13 (c, d.) He gives them to the sick child. Finally the child is washed with 21 Uṣîra roots.

58. For the interpretation quite of a different and rather fanciful nature see, "Indian Culture" Vol. II. pp. 93–113.

59. Wise. "Hindu System of Medicine" pp. 307; 348 ff.

60. Instead of the arrow, young worms are wound round the stalk of Karîra and then they are roasted in fire with the stalk.

The "**Sarvabhaiṣajya**"(1) (cure for all diseases) hymns of the AV are included by the Kau. in the so-called Aṁholiṅgagaṇa and the Âyuṣyagaṇa.[61] The practices connected with them are quite general in nature and mainly consist of sprinkling and washing the patient with water mixed with dregs of ghee (27. 27–8), and also leaves of "Kâmpila" (28. 8) or "Kuṣtha" (28. 13) or "Yava" (28. 17–20). After the washing the Yavamaṇi or the Varaṇamaṇi is tied. The water dug up by the ants Upajika and the earth from ant-hill are used in this connection. No strict line of demarcation can be drawn between Atharvan prayers for long life (Âyuṣyâṇi) and those for prosperity (Pauṣtikâni). But in such cases the Kau. mainly recommends: "Âñjanamaṇi" (IV. 9; 58. 8);[62] "Śankhamaṇi" (IV. 10; 58.9); "Parṇamaṇi" (III.5; 19.2 2)(2) etc. which are all prescribed for a Brahmin youth at the time of his investiture.

(1) RV. X. 163. Mant. Brâh. I. 17.1-6. Pâr. Gṛ. III. 6. 2. Âp. Gṛ. III. 9. 10.

(2) For the legend about Parṇa see RV. IV. 26 and 27.

II Witchcraft Practices—The boundary-line between disease and demonology is very obscure in the Atharvan. Abhichâra (witchcraft and sorcery) is two-fold that directed against human enemies (Yâtudhâna)(3) and that directed against inhuman powers (Rakṣases, Kimîdins, Piśâchas etc). The Châtanagaṇa[63]

(3) RV. III. 30. 14ff; VII. 104.

61. Aṁholiṅgagaṇa – II. 33; III. 11; IV. 13; V. 30; IX. 8 but compare the Gaṇamâlâ, Atharva Pariśiṣṭa 32. 31. The Sarvabhaiṣajyakaraṇâni are included by the Gaṇamâlâ in the Gaṇakarmagaṇa 32. 24.

62. Also Śântikalpa 17 and 19; Atharva Pariśiṣṭa 4. 1.

63. The Châtanagaṇa–Kau. 8. 25. – AV. I. 7. 1; 8. 1; II. 14. 1; 18. 3; 25. 1; IV. 20. 2; 36. 1; 37. 1; V. 29. 1; VIII. 3. 1; The Gaṇamâlâ–Atharva Pariśista 32. 3 gives the same list with the addition of AV I. 16. 1; 28. 1; VI. 32. 1; 34. 1; cf. Śântikalpa 16. V. W. Karambelkar. "Atharvan witchcraft". in Annal Bulletin of the Nagpur University Historical Society, Oct. 1947. No. 2. pp 16 ff.

of the Kau. catalogues such hymns of the AV as are employed in the witchcraft practices.

The practices in connection with Piśâchaśamana (to chase away ghosts) mainly consists of digging of a ditch near fire, filling it with hot water, sacrificing a rice-cake[1] after circumambulating the fire with the recitation of VI. 32 (Kau. 31. 3) or "tying of the amulet of "Aralu" with the reciting of III. 9 after giving to the person possessed, *a staff* and a weapon and fumigating him with the smoke of burning grain-chaff (Kau. 43. 1-2). The burning of chaff, spell, offal of grain, woodshavings generally appear in charms against Bhûta and Piśâcha. The plant "Pṛśniparṇî"[64] (II. 25) mixed with the dregs of ghee and smeared upon the patient destroys demons, Piśâchas and especially Kaṇvas who bring about miscarriage (Kau. 26. 36). Yavamaṇi[2] (amulet of barley) is to be tied upon a patient who is in fear of Piśâchas and Yakṣas (II. 7; Kau. 26. 35). The amulet of "Jaṅgiḍa"[65] is very potent against all hostile demons and sorcerers. It is a specific against "Viṣkandha"[3] and "Saṁskandha" (Kau. 43. 23).

(1) Sâyaṇa quotes Âpastamba Śrauta Sûtra where a rice cake is offered to Agni for slaying Rakṣases and Piśâchas.

(2) "यवोऽसि यावयास्मद् द्वेषः ।" TS. I. 3. 1. 1. ŚB. III. 6. 1. 11. Hir. Sr. IV. 2. 42.

(3) see. TS. VII. 3. 11. 1 and the comment on it.

64. *Pṛśniparṇî* — Mâṣaparṇî according to the commentator of Kât. Śr. XXX. 7. 17 or Lakṣmaṇâ, a plant with red spots on its leaves. It is Putrajanî according to Bhâvaprakâśa I. 208. It is variously called as Putradâ, Putrakandâ, and Puṁskandâ. It cures barrenness of women. The Amarakoṣa describes it as a plant with hairy leaves and coloured spots. According to Suśruta I. 377. 7 the plant mixed with milk serves as a preventive against miscarriage (Garbhasrâve).

65. Jaṅgiḍa is particularly praised in II. 4; XIX. 34; 35.

To chase away Rakṣases the following performance should be undertaken. The performer should eat milk-porridge while reciting VI. 22. 2. The porridge should have been cooked upon a fire built of birds' nests (Kau. 29. 26). The talisman called "S'âkala" consisting of the splinters of ten kinds of wood if fastened upon a person with the recitation of II. 9 and if he is rubbed by ten friends, he is freed from "Brahmagraha". (Kau. 27. 5). The holy work can be frustrated by a hostile sacrifice to Rakṣases.(1) It is to be performed with VI. 54 and VII. 70. In such a sacrifice chaff is offered by means of a leaf of middling size.(2) *The Rakṣases thus pleased with such a sacrifice kill the enemy and frustrate his holy work* (Kau. 48. 27–28).

(1) TS. II. 2. 9. 4. TB. I. 7. 3. 7.
(2) MS. I. 10. 20.

Three hymns entitled Mâtṛnâmâni (II. 2 ; VIII. 6 ; VI. 111 ; Kau. 8. 24)[66] are according to the scholiasts, accompanied by rites for the cure of persons possessed by demons. As the hymns contain such words as Apsaras or Mâtar they might have been intended to accompany rites to scare away the Apsarases. The rites described at Kau. (26. 29–32) support this conjecture : "Pulverized fragrant substances mixed with ghee are sacrificed. The patient is anointed with the remains and placed upon the cross-road.[67] A basket of Darbha grass containing a coal-pan is placed upon his head and upon the coal the fragrant substances are again offered. The patient goes into a river against the current and throws the same substances into a seive. Another

66. The Atharva Pariśiṣṭa–Gaṇamâlâ (32. 4) adds AV. IV. 20

67. For cross–road see Kau. 27. 7.
Oldenberg, "Die Religion des Veda" p. 267.

person washes him off from behind. The fragrant substances moistened with ghee are again poured into an unburnt vessel.(1) It is placed under a three-footed basket of Muñja grass. Lastly it is tied to a tree on which there are nests of birds." The plant "Ajaśṛṅgî"[68] is used in connection with IV. 37 (Kau. 28. 9–11) against Piśâchas, Apsarases and Gandharvas. The practices consist of reciting IV. 37 while pulverized Śamî[69] is put into the food of the patient with cosmetics. Śamî is scattered around the house of the patient.[70]

(1) Unburnt vessel is used in witchcraft practices even outside Atharvan. ŚB. XIV. 9. 4. 11. Bṛh. Up. VI. 4. 12, Its fragility— ŚB. XII. 1. 3. 23. Manu. III. 179.

Abhichâra against human enemies as stated in the Kau. is very fierce. Many a performance is unsavoury and obscure. Everywhere intense hatred for Sapatna is reflected (Anukramaṇî—" Sapatnakṣayakâmaḥ "). In such hostile practices the Saṁsthita homas-final oblations take a sinister turn[71] (Kau. 47.10). "Sacrificial grass is spread with the thumb. Śara (grass-reed or arrow ?) is thrown upon it from a basket made of Kavindu.(2) By means of a leaf of a red Aśvattha(3) an oblation of Iṅgida oil, dashed with poison is offered[72] (VI. 75; Kau. 48.29–31). " The amulet of Aśvattha which has fastened itself upon Khadira is tied when III. 6 is being recited, after duly anointing it and pouring oblation on it.

(2) TS. II. 1. 5. 7.

(3) "एष (अश्वत्थः) वै वनस्पतीनां सपत्नसाहः।" KS. XIX. 10.

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68. Ajaśṛṅgî–Meṣaśṛṅgî (Dârila), Viṣâṇî (Sâyaṇa).

69. Śamî is not mentioned in the charm (IV. 37) but Kau. uses Śamî in place of Ajaśṛṅgî. Are the two one and the same ?

70. According to Keśava and Sâyaṇa these practices are " Sarva-bhûtagrahabhaiṣajyam ".

71. See Kau. 6. 3 in connection with VII. 97.

72. This is the " Nairbâdhya Havis " cf. VI. 75. 1.

Then fetters equal to the number of enemies are anointed with Iṅgiḍa oil and being tied by thread are placed into a Soma-vessel. *They are dug into the vital spots (of course of the effigy) of the enemies. A boat is then pushed off by means of a branch of Aśvattha* while reciting II. 6.8 and IX. 2.4. The fetters are caused to float down in water while III. 6.7 is being recited.

In Abhichâra practices a special staff is to be used. It is called " Bhâradvâjapravraska " (Kau. 47.12; 14; 16; 18; 48.22). While using it against the enemies (Kau. 47.25–29) the hymn II. 12[1] is to be recited; the foot-print of the enemy is to be cut with the leaf of "Paraśu" tree as he runs to the southerly direction. That is, three lines are drawn along the length of his foot-print. The dust from the foot-print is tied into a leaf of Paraśu[73] and thrown into a frying pan. If the dust cackles the enemy is overthrown.[74] Another kind of staff made from a decayed bamboo, as long as an arm and ornamented[75] is employed to strike the enemy (of course his effigy) in a rite in connection with I. 16. " Ground lead[76] is put into the food and on the ornaments of the enemy (Kau. 47. 23–4)." The conjuration of the enemy as he comes on, is done by IV. 6, the hymn to Varuṇa which is considered by Von Roth as unparalleled in the Vedic literature in the representation of divine omniscience. The lowest

(1) There are points of contact between this hymn and RV. VI. 52; VII. 104.

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73. Paraśu may mean a tree or an axe. The commentators disagree.

74. A part of the performance is obscure e. g. the sûtra 48. 27 " अक्ष्णया संस्थाप्य " (?)

75. Ornamented–Alaṅkṛta technically means "anointed with ghee" cf. Kau. 47. 40, 44; Dârila at Kau. 48. 3.

76. Lead broadly means " River foam " see the paribhâṣâ sûtra Kau. 8. 18.

plane of the Atharvan witchcraft is reached in the rites pertaining to VI. 13 at Kau. 48. 32–34. In this rite urine, dung, skin-bag that covers the tail of a calf (Śepyâ). " Kakucha " fruit are used. The practice mainly consists of digging the mess of all these things in the vital spots of the enemy (Marmâṇi nikhanati). The plant " Sadaṁpuṣpâ " is a magic plant which is supposed to expose wizards, demons and their hidden brood. The practice consists of simply tying of an amulet derived from the plant.[77] The amulet of bone (Peṣtra VI. 37. 3 Aṣṭhikamaṇi–Dârila) is also recommended in sorcery (Kau. 48. 23–26).

The " Kṛtyâpratiharaṇâni " or the " Kṛtyâgaṇa "[78] of the Atharvan hymns is designed to repel enemy sorcery. In connection with these, the Kau. prescribes a " Mahâśânti ".(1) It consists of pouring the Śântyudaka accompanied by the recitation of the four Gaṇas of hymn (Kau. 8. 23–9, 6). The holy water is prepared with the holy trees or plants (Kau. 8. 16). The practices directly connected with the Kṛtyâpratiharaṇâni (Kau. 39. 8–12) are long and complicated. After duly performing Mahâśânti, the person who wishes to repel sorcery takes Śântyudaka, takes off his shoes at night time, puts on a turban and proceeds to the place where the spell is supposed to have been instituted, sprinkling holy water as he goes and reciting the formula : " यताये यताये शान्ताये शान्तिवाये भद्राये भद्रावति स्योनाये शग्माये शिवाये सुमङ्गालि प्रजावति सुसीमेऽहं वामाभूरिति । " (Kau. 39. 7–12). If no spell is found, the materials of the performance are cast away. The animate and inanimate

(1) Śân. Gṛ. V. 11. 2.

77. " आ पश्यतीति " (IV. 20) " सदम्पुष्पामणिं बध्नाति । " (Kau. 28. 7).

78. Kṛtyâgaṇa – Kau. 39. 7 is as follows :—
AV. II. 11. 1; IV. 40. 1; 17. 1; 18. 1; 19. 1; V. 14. 1; 31. 1; VIII. 5. 1; X. 1. 1; The Gaṇamâlâ (Atharva Pariśiṣṭa 32. 2) adds VII. 65. 1. 2.

objects within which spells were instituted are catalogued in V. 31. Such objects are termed as "Marmâṇi" (Vital spots)(1) in Kau. 39. 28, 31. "Apâmârga" is the plant which is epecially used and praised in such practices. All hostile spells were supposed to be powerfully combated by Apâmârga (IV. 17–19; 14. 1,2,4,9). The Kau. employs this in this connection (39. 17–12). The "Sraktya" tree (VIII.5) is also useful in repelling sorcery. The Kau.(39. 7) prescribes an amulet derived from Sraktya for this purpose.

(1) Cf. MS. III. 3. 8. TS. VI. 2. 11. 1. ŚB. III. 5. 4. 2.

III Strîkarmâṇi — This class consists of a variety of practices both good and bad, pertaining to women such as : to remove the evil signs of a woman, to appease the jealousy of a man, to eliminate a co-wife or rival in love, love charms, for the acquisition of husband, charms at the assignation, to make a woman sterile, to steady the foetus, to check miscarriage, to ensure the birth of a male child, to capture a run-away woman, etc. apart from the marriage ceremony.

To remove the evil signs, the woman is to be washed from the braid of her hair at the right while I. 18 is recited stanza by stanza. One offering of chaff from the vessel of Palâśa wood is offered and the rest of the chaff is poured out at once. Chaff, husk, refuse of grain, and woodshavings are placed on the heel of her left feet (Kau. 42. 19. 21).

In order to remove the jealousy of a man, the woman touches the jealous man as he mutters VI. 18 ; VII. 45 and VII. 74. 3 and presents to him a *drink in which a heated axe is cooled.* [79] She blows out fire held over his body (Kau. 36. 25 ff).

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79. "ईर्ष्याया ध्राजमित्यनेन" (VI. 18. 1) हृदयेऽग्निनिर्वापणं मंत्रोक्तत्वात्। पर्शुना तप्तं फाण्टं पाययति" (Dârila). Jealousy is thought of as the internal fire. This is also mentioned in VII. 45. 2.

To eliminate a co-wife or rival, while reciting III. 18[1] the "Bâṇâparṇî" is meshed in the milk of a red she-goat and scattered around the bed of the rival woman. The leaf of the plant is fastened beneath the bed with III. 18. 6 (a) and a leaf is thrown on the bed with III. 18. 6 (b) (Kau. 36. 19–21). Or While reciting I. 14 a wreathe, pillow, tooth-brush, and hair of the rival woman are placed into the skin of a cow slain by Rudra or a funeral cow and buried in the cavity of mortar under a pile of three stones. The wreath is ground up with the hymn. Three tufts of hair are tied with a black thread[2] and are buried under stones.

(1) RV. X. 145 and its totally different employment at Âp. Gr. III. 9. 5–6 ; Gob. Gr. II. 6. 6 ff where the plant "Pâṭā" is used.

(2) The combination of colours black and blue and red is associated with hostile witchcraft RV. X. 85. 28. Śân. Gr. I. 12. 8. Âp. Gr. I. 5. 28.

To bring back the fortune of the woman,[80] the things which are buried under stones by the previous performance are dug up with the formula :

यं ते भगं निचरवनुखिशिले यं चतुःशिले ।
इदं तमुत्खनामि प्रजया च धनेन च ॥ (Kau. 36. 18)

Love charms are either meant to win the love of a person of opposite sex or to restore alienated love. The practices connected with love-charms of the AV are given by Kau. at 36. 26–34 ; 40. In them there is a curious connection between the hymns and the practices. The symbolism of the practices is based upon the similes and metaphors of the hymns. In such a practice, "while reciting II. 30 ; VI. 8 ; 9 ; 102 the man who desires to win the love of a maiden, takes two chips of wood from a tree and a creeper which have embraced each other and places

80. This is the "Saubhâgyakaraṇam" according to Keśava.

between them an arrow. "Sthakara" or "Tagara"[(1)] powder, Kustha, "Madugha"[(2)] and a stalk of grass which has been torn by the wind. He mixes them with melted butter and anoints the woman with it.[81] In another practice (Kau. 36. 13–14) "Mâṣa" grains are thrown upon the head of the person whose love is desired while reciting VI. 130 ; 131 and 132. Then the points of arrows are kindled and are cast away in every direction about the effigy of the desired person, its face fronting towards the performer. The practices (Kau. 35. 22–28) connected with III. 25 and technically known as "Vaśikaraṇa" are *directly based on the wording of the hymn.* "A person wishing to subject a woman, while reciting III. 25 pushes her with his thumb. He puts on fire 21 "Kûdî" (Badarî) pieces with their thorns turned towards the east, anointed with ghee and over which the hymn has been recited. Then the thorns with the thread with which they are tied are thrown into the fire. For three nights he burns Kuṣṭha dipped in butter. He sleeps for three nights on the mattress of his bed with its face downwards.[82] He places warm water into a tripod, fastens it to the foot of his bed and lies pushing it with his toes. By means of a Dârbhyûṣa bow with a string of hemp and an arrow having a barb of a

(1) TB. II. 3. 10. 1–3 Gob. Gṛ., IV. 2. 29.

(2) Honey is the symbol of personal agreeableness cf. RV. X. 40. 6.

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81. This is according to Sâyaṇa who says "स्त्रिया अङ्गं अनुलिम्पति।" But according to Keśava: "अङ्गं समालम्भेत् रुच्यर्थम्।" he anoints himself to be attractive.

For the correspondences with the mantra passages and the practices see VI. 8. 1; II. 30. 3; VI. 102. 3; II. 30. 1; VI. 102. 2.

82. The Sûtra is "दीर्घोत्पलेऽवगृह्य संविशाति" – मन्त्रकेशे (?)
अधः कृता (?) तत्र संविशाति — Dârila.
खट्वामधोमुखपट्टिकां·गृहीत्वा स्वपिति — Keśava.
खट्वाया अधोमुखपट्टिकां गृहीत्वा त्रिरात्रं स्वपिति — Sâyaṇa.

thorn with its plume derived from an owl and the shaft made of the black " Âla " wood, he pierces the heart of the effigy made of potter's clay." *The whole of this performance is directly or indirectly based on and embodied in the hymn proper.*

Allied to these and yet different from these are the practices pertaining to women for the acquisition of husband " Pativedanâni ", " Patilâbhakarmâṇi " (Kau. 34. 12–16; 22–24; 75. 6–7). They are more or less of the nature of oracles. Such rites are quite different from the marriage ritual. They consist of reciting of II. 36 while the maiden is given to eat a pudding of rice and sesame; placing of gold and " Gulgulu " and other substances (*mentioned in the mantra II. 36. 7*) on a fire-altar made of earth brought from the cave inhabited by animals (st. 4). The substances are anointed with ghee and given to the maiden at the door. The maiden then walks out having sacrificed by night rice and barley from a copper-vessel to Jâmi (Mâtṛkâ).[83] She walks out with her right side to the fire while reciting III. 36. 5 and ascends a boat (*There is a close connection in this case between the mantra and the prakriyâ*) (Kau. 34. 12–16). In another practice (Kau. 34. 22–24) an oblation is to be offered to Aryaman with VI. 60 at day-break and Bali offerings are placed within the corners of the house.

Hymn IV. 5 is according to Dârila, " Maithunavighnanâśanakartṛ "[84] i. e. to remove the obstacles in the way of assignation. The practices connected with it (Kau. 36. 1–4) are very simple. They mainly consist of sprinkling the house, while reciting the hymn, from a vessel anointed with ghee and again repeating the act naked and then addressing the

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83. The personified deity of maternity. Dârila calls her Jâmikâ –Mâtṛkâ Cf. AV. V. 1. 4 and Kau. 34. 20.

84. Atharva Pariśiṣṭa 8. 1.

mortar, the northern corner of the house, the southern foot of woman's bed and lastly the ropes of the bed.

The Atharvan also provides charms from preventing a woman from begetting a son (VII. 34) and from preventing her from begetting an offspring at all (VII. 35). In practices connected with these (Kau. 36.33–34): "While reciting VII. 34 and 35 in accordance with the purpose, the urine of she-mule[1] is rubbed with two stone-discs and put into the food of the woman or in her cosmetics and the performer looks at the parting of her hair (undoubtedly with an evil eye)."

(1) "She-mule does not porpagate" TS. VII. 1. 1. 3. AB. IV. 9. 1. Adbhuta Brâh. 7.

In contrast with these, there are a number of charms for steadying the foetus or womb (Garbhadṛṁhaṇâni).[2] Thus at Kau 34. 3–11 in connection with II. 14, a hymn rubricated in a variety of practices, the Kau. prescribes the following performances against miscarriage: "The performer recites II. 14 and pours dregs of ghee in water tubs placed in three huts having doors both to the east and to the west on behalf of the pregnant woman. The woman puts on a black dress. The act is repeated upon lead placed on the leaf of a Palâśa tree. With this water the woman is washed, she being seated on the lead. The performing priest sets fire to the hut. The same performance is repeated in the other two huts situated in the easterly direction with separate materials. The consecrated water is poured over her head as she sits upon the branch of "Śiṁśipâ" tree by the side of a water-place. She puts two reeds upon a stalk (Kâṇḍe iṣîke ?) to the west of the fire, over the two doors of the huts. The priest places faggot of Udumbara on the fire. The priest

(2) The Soṣyantî karma: ŚB. XIV. 9. 4. 22. = Bṛh. Up. VI. 4. 23. Pâr. Gṛ. I. 16. 1. f Śâṅ. Gṛ. I. 23. Gob. Gṛ. II. 7. 13 f Khâ. Gṛ. II. 2. 28 f Hir. Gṛ. II. 2, 8 ff ÂP. Gṛ. VI. 14. 13 f

returns first and the woman last after offering cakes of rice, ornaments of Pramanda, anointed with ghee. " In another practice at Kau. 35. 12–15, the AV. V. 1–1; VI. 17 and the mantra " Achyuta iti " (Śâkhântarîyam Sûktam – Dârila) are used. With these the foetus that is seized with convulsions[(1)85] *is tied with* a bow-string having three knots. The woman is fed up with lumps of earth and black pebbles are scattered about her couch. " A practice similar to this in intention is described at Kau. 33. 1 ff. with the recitation of I. 11. Four dregs of ghee are poured into a water-vessel and four Muñja reeds with their tips turned eastward are placed upon the head of the pregnant woman. The woman is washed with warm water beginning with her braid of hair. On both sides of her a cord is fastened.[86]

(1) Jambha in TS. IV. 5. 11. 2.

Most interesting is the use of VI. 77 in Kau. 36. 5–9 where the charm is employed to capture a truant woman.[87] The proceeding is as follows : " A cord is fastened to the cross beam of the house and then it is fastened to the middle post. An "Utpala" [88] plant is tied to the foot of the woman's bed and further to "Âkṛṣṭa". [89] Lastly sesame is offered by an "Âkarṣa".

85. Jambha – Convulsions – Cf. Wise, " Hindu System of Medicine " pp. 421–23.

86. These practices are long and complicated. They consist of oracles to know whether there is any danger to the foetus and also to ensure the birth of male child and to facilitate easy delivery.

87. " पलायनशीलाया स्त्रियः निरोधनकर्मणि । " Sâyaṇa.

88. " Upala " (?) Sâyaṇa.

89. " Âkṛṣṭa " – a coal-rake (?) – Âkarṣaḥ (Dârila) – " आकृष्टः मातृकेति प्रसिद्धाभिधानः तस्मिन् शयनपादं बध्नाति । "

IV Râjakarmâṇi — The Atharvan presents a variety of practices connected with royalty. They consist of coronation of a king, endowing him with lustre, restoring of an exiled king, restoring affection between the king and his subjects, the royal marriage etc. The battle-charms form a separate class of the Râjakarmâṇi.

The coronation ceremony : The Atharvan ritual texts present the ceremony in a double form, as a Śrauta rite (Vai. Sût. 36. 1–3) and also as a Gṛhya rite (Kau. 17. 1–29). Even in the Kau. we have a more pompous ceremony at 17. 11–29. The proceedings described at the Vai. Sût. are on the lines of other Śrauta sûtras but the Kau. describes them in their popular form. The ceremony is classified by the Kau. into two forms "Laghu Abhiṣeka" and "Mahâ Abhiṣeka". The latter is for the Ekarâja — the sole ruler and its prominent feature is the employment of tiger–skin. The Laghu or simple ceremony is as follows : "The hymn IV. 8 is recited by the Purohita while preparing the Śântyudaka –[90] holy water on the banks of a great river (like Gaṅgâ, Yamunâ or Sarasvatî)[91]. The king is sprinkled with it as he stands on the south side of the "Parigṛhyâ" Vedi.[(1)] A porridge is cooked. The king is seated on a seat placed upon a bull's

(1) TS. II. 2. 10. 5.
MS. I. 6. 3.
Âp. Sr. IV. 5. 4.
AV. XII. 1. 13.

90. The preparation of Śântyudaka is described by the Kau. at 9.1ff and 17. 1 ff. The materials for it are given in IV. 8. 5 and Kau. 9. The process of preparation according to the Sûtra and its commentators is as follows:—शान्तिगणेन (9. 2 note) शान्त्युदकं कुर्यात्। पृथिव्यै श्रोत्रायेति तृचेन (VI. 10. 1, 2, 3) उभयतः सावित्री (RV. III. 62. 10) उभयतः शं नो देवी (I. 6.1) अहतवासाः कांसे शान्त्युदकं करोति। लघुगणेन चतुर्गणैर्वा। औषधीर्गृहीत्वा सर्वा अपि। चित्त्यादिभिः (Kau. 8. 16) सर्वाभिरोषधीभिः। शन्तातीयेन तिलान् जुहोति। (उत देवा IV. 13. 1) इति शन्तातीयम्।

91. This is according to Dârila.

skin. Water vessels are filled with water, by the king and the Purohita for each other. They are exchanged. The Purohita says : " सहैव नौ सुकृतं सह दुष्कृतम् । " The King replies, "यो दुष्कृतं करवत्तस्य दुष्कृतं सुकृतं नौ सह ।" The porridge is given to the king to eat. The king is then asked to mount the horse and ride to the " Aparâjitâ " direction (north-east). " The Purohita gets a thousand cows or a choice village as his fee.

Further in the Mahâ Abhiṣeka for Ekarâja,(1) the tiger-skin takes the place of the bull's skin. Four princes and a number of servants take part in the ceremony. Every morning the hymn IV. 22 is recited to the king by the Purohita. Then follows the exchange of water-vessels etc.

(1) "Eka eva Râjâ" AB. VIII. 15. 1. RV. VIII. 37. 3. Eka Vṛsa AV. IV. 22. 1. 5.

In the restoration of an exiled king, the king who is driven out of his domain by the hostile agencies [92] is brought back by a performance described at Kau. 16. 30–33. The performance is based on AV. III. 3 and 4. The rite, as the belief was, ensured his return, and it is as follows : " A rice cake in the form of a couch [93] and merged in water, is placed upon Darbha grass in the dominion of the king from which he was exiled. A lump of earth taken from that region is spread over fire-place. [94] The king eats a mess of porridge mixed with milk. The pots for these are taken from the same region. On the fourth day in the morning, the king eats the submerged rice-cake." After this performance, the king is called back to his kingdom.

The loyalty towards the king is at times alienated from the subjects. The king who intends to infuse loyalty

92. " Pararâjena " – Dârila.

93. " Śayanavidham " – Dârila, " Senâvidham " (in the form of an army) Keśava and Sâyaṇa.

94. " Jyotirâyatam " — " ज्योतिष आयतनं स्थानं, उत्तरवेदिं अत्रकीर्ये "–Dârila.

among his disaffected people [95] undertakes the following rite with I. 9, described at Kau. 16. 27–28. : "A porridge is prepared from the rice which has grown anew upon the place where it was previously cut. [96] It is mixed in the milk of a cow having a calf of the same colour. It is cooked on the fire of "Kâmpîla" branches which have grown out where they were previously cut."

The practices to endow the king with lustre are described by the Kau. at 13. 6–9 in connection with hymns VI. 38 and 39. They consist of simply tying of an amulet while the hymns are being recited. The amulet recommended is a curious one derived from the hairs from the naval of a Snâtaka, a lion, a tiger, a goat, a ram, a bull or a king, which are pested together with lac, covered with gold and fastened. Another amulet for the same purpose is made from the splinters from holy wood on which III. 6 ; VI. 38 ; 39 ; 69 and XI. 1 are recited. The seven vital parts of a lion or a tiger are mixed with a mess of rice and eaten. [97] From the famous Pṛthivî Sûkta XII. 1 (sts. 23–25 " Gandhapravâdâ ṛchaḥ ") is rubricated at Kau. 13–12 in the royal practice to bestow lustre on the king. He is anointed with fragrant substances while the three stanzas are being recited.

Sâṅgrâmikâṇi or the Aparâjitagaṇa [98] of the Kau. includes the battle charms of the AV. The practices connected

95. " Râṣṭrâvagamanam " – Dârila; " Janapadaḥ tasya avagamanakarma " – Sâyaṇa.

96. " Lûnapunarautthitajam odanam " – Dârila, Keśava and Sāyaṇa.

97. " Pâdamadhyâni nâbhihṛdayam mûrdhâ cha " – Dârila.

98. Aparâjitagaṇa — Kau. 14. 7, 26 note–AV. I. 2. 1; 3. 1, 5; 19. 1; 20. 1; 21. 1; III. 19. 1; IV. 31. 1; 32. 1; V. 21. 12; VI. 56. 1; 66. 1; 67. 1; 97. 1; 98. 1; 99. 1. Atharva Pariśiṣṭa Gaṇamâlâ 32. 13.

with these are various; starting from simply tying of an amulet to baffling, defeating and destroying the enemy.

While the warriors prepare for battle, a ceremony is to be undertaken. In it all the musical instruments are washed, dipped into a mixture of fragrant substances such as Tagara, Uṣira etc. and anointed with dregs of ghee while VI. 126.1 and V. 20 are recited. The Purohita sounds them for three times and hands them over to the warriors (Kau. 16.1). For the King as he starts for the battle, the Purohita, while reciting V. 21 makes an offering aloud and throws the secrificial spoon high in the air. Then an amulet of a piece of skin of antelope on which Soma-branch is fastened, is tied upon the king (Kau. 16.2,3). A bow is presented to the King when V. 22[(1)] and 23 or VI.97 are being recited and an oblation of ghee and grits are poured out into fire made of bows and a bow is laid on as faggot and similarly into fire made of arrows, an arrow is placed. Finally, the bow smeared with ghee is presented to the king by the purohita. (Kau. 14.24; 14.8–11). The hostile army is baffled (Mohanam) according to the rites prescribed at Kau. 14. 18–21 in which in accompaniment with III. 1, chaff of rice underlaid with porridge is poured in fire from a mortar or small grain is sacrificed in the same way. 21 pebbles are shaken in a winnowing basket against the enemy and a pot of rice is offered to Apvâ[(2)].[99] If the enemy still proceeds, then in order to arrest his progress the following rite should be undertaken: "Fire is churned with two sticks of *Aśvattha and Badhaka (mentioned in the mantra, st. 3)* while VIII. 8.21 is recited. Rotten rope is

(1) TB. II. 4. 7. 7.

(2) TS. VI. 2. 2. 5. Nirukta XI. 33. Bhâgavata Pu. III. 15. 3.

99. Apvâ – the goddess of impurity and drastic embodiment of defection from fear — "उदरभेदि भयम्।".

placed upon the fire with VIII.8.2. The smoke is addressed. Then the fire is addressed with the same stanza. The fire is taken to the forest and faggot of Aśvattha, Bhadhaka, Tâjadbhaṅga, Âvhva, Khadira and Śara are offered in it. Snares of "Bhaṅgâ" (hemp) and Muñja (reed) are cast (Kau. 14.18). Hammers of Aśvattha and nets of hemp are cast. Also staffs of Badhaka are cast. With VIII.8.24 (c), he offers for his friends; with VIII. 8.24 (a, b, d) he offers Iṅgiḍa oil with his left hand in the fire built of Badhaka wood. To the north of fire a branch of red Aśvattha is fixed in the ground covered with blue and red threads[1] and then removed to the south with VIII.8.24 (d)-"लोहितेनामूनभ्यवतनोति".

(1) The combination of blue and red colours is associated with hostile witchcraft. RV. X. 85. 28. Sân. Gṛ. I. 12. 8. Âp. Gṛ. I. 5. 23.

In order to destroy the enemy and achieve victory (Jayakarma), "Arbudi" and "Nyarbudi"— the two divinities are implored to render help (XI. 9 and 10), on the battle-field. The rites pertaining to these two hymns are described at Kau. 16. 21–26 and begin with exhortation of the warriors by the Purohita according to the hymns. The "Pṛṣadâjya" (ghee mixed with sour milk) is used in the sacrifice. The ceremony of presenting the bow follows (Kau. 14. 8–11; 14. 28–29). Snares and traps are thrown on the way of the enemy and "Trisandhi" (three-jointed weapons), "Vajrarûpâṇi" and "Arbudi"[100] are scattered on the way. A white-footed cow anointed with dregs of ghee and fastened with a rope of Darbha grass is fastened to the staff of the king and another white-footed cow[101] is driven to the enemy camp.

100. "त्रिषन्धीनि-च्छेद्यानि, वज्ररूपाणि - भेद्यानि, अर्बुदरूपाणि - पाताय" Dârila.
"त्रिषन्धीनि लोहमयानि पात्राणि" Sâyaṇa.

101. "Śitipâdîm gâṁ" – Sâyaṇa.
"Meṣîm" – Dârila.

V Social Rites— The Kau. (12. 5 ff) deals with the Atharvan charms designed to produce harmony under the title "sâmmanasyâni"[1] and prescribes a variety of practices in connection with III. 30; V. 1; VI. 64; 73; 74; 94; VII. 52 etc. Such practices[2] are meant to appease wrath or jealousy of an individual or to bring about harmony between the king and his subjects, husband and wife and even between a cow and her calf. The ritual connected with the sâmmanasya hymns generally consists of pouring of water and brandy anointed with dregs of ghee between the contending parties and giving of flesh of a young cow and food, brandy and water from public shops to eat and drink to those who desire peace (Kau. 12. 6–9).[102] The practice to bring about harmony between a cow and her calf is quite simple inasmuch as it consists of washing the calf with the urine of the cow and tying it near her. All this is done when VI. 70 is recited (Kau.41.18–20).

(1) RV. X. 191. MS. II. 2. 6. KS. X. 12. TB. II. 4. 4. 4ff.

(2) The idea of bending to one's will is stereotyped in the Yajus and the Brâhmaṇa texts: MS. I. 4. 14. TS. III. 4. 4. 3. TB. III. 8. 18. 5. Pâr. Gṛ. I. 5. 9.

As elsewhere in the Atharvan, the Sâmmanasya hymns also mix up among the Strîkarmâṇi rather too freely, if harmony is to be established between man and wife; among Râjakarmâṇi if peace is to be established between the king and his subjects. Thus the practices connected with the appeasing of wrath (Manyuśamanam, Îrṣâpanayanam) are very general in nature. As a woman's rite (Kau.36.32), the woman who desires to appease her husband's wrath is to tie a talisman of Darbha dug up in a special manner (Kau. 33. 9) upon her husband along with the recitation of VI. 43. But a lengthy performance accompanied VI. 42 for the

102. See also Kau. 35. 21 in connection with VI. 102.

same purpose (Kau. 36. 28-39). As the hymn is recited stanza by stanza, the person who desires to appease wrath, takes up a stone, places it upon the ground, spits around it and standing in the shadow of the angry person *lays an arrow upon the bow* (*cf. st. 1*). Against calumny (Apavâdabhaiṣajyam)[103] are directed VI. 44 and the rites at Kau.31.6. But both the Sûtra and its commentator, Dârila treat the hymn only as a remedial charm (Bhaiṣajyakarma).

The Stable ceremonies (Goṣṭhakarmâṇi) mentioned at Kau. 19. 14 ff in connection with II. 26 ; III. 14 ; VII. 75 ; VI. 11. 3 etc. aim at prosperity, in the stable. The owner is to drink new milk mixed with the spittle of the calf (Vatsalâlâmiśritam). He is then to present the cow to a Brahman, to pour a vessel full of water into the stable having swept together the moistened dung with his left hand and to place with his right hand lumps of excrement, Gulgulu, and salt in the milk of a cow (having a calf of the same colour) and burn it behind fire. On the fourth day he has to eat a part of it. For the protection of the cattle by a cowherd, Kau. (51. 1–6) prescribes a performance in connection with IV. 3. The cowherd recites the hymn and goes on digging the ground with the pole of Khadira anointed with the dregs of ghee. He pours water with moistened dust. He offers oblations of milk of a cow (having a calf of the same colour) to Indra while walking. He offers Balis to four directions. He offers fifth Bali to middle direction. The remainder of the material, he pours out on the ground. Against worms in cattle (Gokrimibhaiṣajyam), the performer recites II. 32 at the sun-rise and pronounces the name of the cow. In the end he exclaims " Te hatâḥ ". He throws grass (Darbha) upon the cow which is made to stand

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103. " अपवादे भैषज्यमुच्यते । बहुभाषणं अधर्मे च प्रवर्तने तस्य अपवादः । "
(Keśava and Sâyaṇa).

with her face turned to the east. The same performance is repeated in the noon and the grass is thrown upon her with her face to the west. Having cut off a tuft of her tail, he continues the performance prescribed in connection with II. 31 (worms in children)[104] (Kau. 27. 21–26). The performance in connection with the " Karkîpravâdâ rchah " (IV. 38. 5, 6, 7) stated at Kau. 21.11. seems to be to secure the return of the cows from pasture.[105] The stanzas are recited over a young cow. 12 halters anointed with the dregs of ghee are placed upon her. Fodder is given to her and *she is fastened with the halters* (*cf. st. 7*). The second st. of VI. 77 is clearly a charm to bring stray cattle home.[106] The custom of marking cattle is clearly suggested in XII. 4. 6.

The Kau. prescribes a number of practices in connection with agriculture. Thus the sowing of the seed is done (Kau. 24. 1) with the recitation of VI. 142. Barley is mixed with ghee and is swept into the furrow in the field by means of the plough. Then three handfuls of seed are thrown into the furrow, one with each stanza of VI. 142. These are then covered with earth. He who wishes prosperity in the field ties an amulet of Yava (Kau. 19. 27).[107] Keśava and Sâyaṇa construe the rite at Kau. 51. 17–22 in connection with VI. 50 as a protection of the grain-field against insects. The performer walks round the field while reciting the hymn and while hacking a piece of lead with an iron instrument.[108] He ties a hair through the mouth

104. Kau. 27. 13–21.

105. But Sâyaṇa calls it as " Gopuṣṭikarma " and Keśava designates it as " Gośânti ".

106. But Kau. 36. 5–9 treats it as a charm for capturing a run–away woman.

107. The same amulet of Yava is used for warding off demons and in the cure of diseases cf. VI. 91 and Kau. 28. 17–20.

108. " हतं तर्दमित्ययसा सीसं (सीताम्?) कर्षन् उर्वरां परिक्रामति ।" 51. 17.

of an insect (Tarda) and buries him head-downwards in the middle of the field. While walking *he offers thrice to Aśvins* (*st. 1*) milk of the cow (having a calf of the same colour). He offers Balis to Âśâ, Âśâpati, Aśvins and to Kṣetrapati. He observes silence till the sun-set on the day of the performance.

The AV. X. 6. 2 mentions Phâlamaṇi — the amulet prepared from the ploughshare (cf. Sts. 12, 33). Dârila tells us that that amulet was prepared from Khadira wood,[109] especially from the Phâlachibuka — the chin of the ploughshare. Thus it becomes clear that the ancient ploughshare was made from hard Khadira wood. *Such a ploughshare and its chin were symbols of prosperity* (*sts. 12, 33* and the mantra passage in Kau. 20. 5). The practice for the deflection of a river are supplied to us at Kau. 40. 1–6 in connection with III. 13.[(1)] He, who wishes to change the course of a river walks a certain way pouring water and reciting III. 13. He sticks up "Kâśa", "Dividhuvaka" and "Vetasa". He places a piece of gold in the mouth of a river, ties a frog having stripes like "Îṣîkâ", reed, through the fore-feet with threads red and blue and places him in the outlet; envelopes the frog in the Avakâ plant and pours water over it. He does all this while reciting the four parts of the st. III. 13. 7 —"

(1) TS. V. 6. 1. 2–4. MS. II. 13. 1. in connection with oblations to water "Kumbheṣṭakâḥ" or "Apâm Grahâḥ".

इदं व आपो हृदयमयं वत्स ऋतावरी ।
इहेत्थमेत शक्वरी यत्रेदं वेशयामि वः ॥

109. Dârila at Kau. 35.4 and commentators also at Kau. 19. 22, 23. st. 6.

The practices in the Kau. (50.12ff) about trade and traders are rather insignificant. The merchant sets[(1)] up his ware or shop after it has been anointed with the dregs of ghee while reciting III.15. (Kau. 50.12). He recites the same hymn for getting merchandise (Kau. 59.6). The merchant who starts upon his business offers a variety of substances[110] with the hymn VI.59; VI.128; XI.2 etc. For the same purpose XI.2 is employed at Kau. 50.13, 14. But the merchant before actually starting on business expedition performs rite about "Sakadhûma"[(2) 111]. The performance is described at Kau. 50. 15–16 and summarized by Sâyaṇa.[112] While starting on a business expedition the merchant recites VI. 128, places lumps of dung upon the joints of a Brahmin friend and asks the Śakadhûma : "किमद्याहृ". He answers : "भद्रं सुमङ्गलम्". For the prosperity of grain, a stone is placed upon a grain-bag.[113] It is sprinkled. A handful of grain is laid upon it by another person while three sts. of VI. 79 are recited (Kau. 21. 7). A person about to engage in a business venture makes an offering (Upadadhîta) with V. 5 (Kau. 41. 8). To seek the lost property, the Kau. prescribes (52. 12–14) the practices which are purely symbolical. The men who wish to seek the lost property have their hands and feet washed and anointed with the recitation of VII. 9. Their right hands are scoured. They then start upon a search. The

(1) Gob. Gr. IV. 8. 19ff, Khâ. Gr. IV. 3. 7.

(2) RV. I. 64. 15. "Śakamayaṁ Dhûmam".

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110. Thirteen offerings according to Keśava at Kau. 6.

111. Śakadhûma — Dung-smoke. He is an old Brahman (Kau. 8. 17). He predicts weather and as such he is weather-prophet. He is called the king of stars (VI. 128. 1).

112. "शीघ्रं कर्तुकामः ...... ब्राह्मणस्य सन्धिषु गोमयापिण्डान् निधाय अग्नित्वेन" संकल्प्य अभिमन्त्र्य प्रश्नप्रतिवचने कुर्यात् । Sâyaṇa.

113. आपृष्टमेत्वा वसु देव संस्फान —" ...... VI. 79. 2 (b).

same performance is repeated with the dregs of ghee. Finally 21 pebbles are scattered upon the cross-road.

While building a house[(1)] [114] (Bṛhatśâlâkarma[115]-Atharva-paddhati) the material for the building purposes are collected, the excavations are made and then the ritual accompanies the actual building work. Following is the rite : (Kau. 43. 8–11). The hymn III.12 is recited when the central post (Madhyasthûṇâm)[116] is erected and fixed. The cross-beam anointed with the dregs of ghee, *is placed upon the post* (*cf. St. 6*) while III.12.6 is recited. The people of the house enter it with a pitcher of water and fire while reciting III.12.8. The house is rendered firm by III.12.1, 2 (Dhruvâbhyâm). The house is sprinkled, the mantras are recited and special oblations are offered to Vâstoṣpati. The Brahmans are fed who finally give blessings (Kau. 43.12–15). To eliminate the danger of fire to the house,[(2)] the Kau. (52. 5-9) recommends practices with the use of Dûrvâ grass and a frog.[117] The practices have a double intention to quench the external as well as the internal (mental) fire. They are undertaken within a pond, with the recitation of VI.106, as well as in a ditch dug within a house.[118] The house is covered with Avakâ

(1) Âś. Gṛ. II. 8. Pâr. Gṛ. III. 4. Śân. Gṛ. III. 2. 3. Hir. Gṛ. I. 27. Âp. Gṛ. VII. 17. Âp. Mantra Brâh. II. 15. Bhâr. Gṛ. II. 3.

(2) RV. X. 142. 7. 8. Ṛgvidhâna. IV. 11. 1.

114. The Laghu Śâlâkarma is described at Kau. 23. 1 ff.
115. The hymns connected with the ritual of the building of houses or huts form the Vâstoṣpatîya Gaṇa Kau. 8. 23 ff and are employed at Kau. 43. 8. ff.
116. Dârila.
117. Bloomfield, "Contributions" Second series, AJP. XI. 342 ff.
118. Water is poured into the ditch or ponds, a protection against fire "शालामध्ये द्वयो (!) उदकमभिमन्त्र्य गर्ते प्रक्षिपति। अग्निरक्षा भवति। Keśava.

plant. A stirred drink and porridge are given to the person who is to be cursed (Śapyamânâya ?). A man burned is washed with water. To keep serpents away from the premises,[119] VI.56 is rubricated by the Kau. at 50.17–22. While the hymn is being recited, lines are scratched around the bed, the house and the field. Grass anointed with dregs of ghee is fastened upon the door through a yoke-hole (Yugatardmanâ). Dung from the entrails of a cow is crumbled at the door and laid on fire. Then follow performances with dung, blossom of "Apâmârga", hoofs of "Kudrîchi"[120] (?) with their roots turned away (Parâchînamûlân).

Success in assembly and related practices (Sabhâjayakarmâṇi) are described in Kau. 32.28–36 as a part of Strîkarmâṇi. They are very simple. "While reciting I.34, the intending disputant enters the Sabhâ or Pariṣad from the Aparâjitâ direction (north-east), chewing "Madugha" (licorice, Kau. 38.17).[121] Or chewing the root of the "Pâṭâ" plant while reciting II.27 and tying the talisman of the root of Pâṭâ and wearing upon his head seven leaves of Pâṭâ, he addresses the opponent with II.27 (Kau. 38.18–21).[122] Or he eats milk porridge (Kau. 7.6) while reciting VII.12, takes hold of the pillars of the assembly and pays his respects to the assembly hall (Kau. 38.27–28).

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119. "सर्पादिस्वस्त्ययनम्" – Keśava.

120. "कुद्रीचीशफान्-गुड्चीपादान्" (Keśava), "गुड्चीम्" (Sâyaṇa).

121. This is according to Keśava, "विवादे जयकर्मणां विधिः" but according to Dârila it is "प्रत्यर्थजयदोषशमनं प्रायश्चित्तम्". In either case the word Kâminî in I. 34. 5 is required to be taken in the sense of Sabhâ.

122. cf. Sântikalpa 17; 19.

The success in gambling is secured for the gambler if he digs up a pit under the constellation of Pûrvâṣâḍhâ and fills it under Uttarâṣâḍhâ. When the place is thus smoothed it is fit for gambling. He then throws dice which are steeped in honey and curds for three nights and days beginning with the thirteenth day of the month. The whole performance is accompanied by the recitation of IV.38.1–4 ; VII. 50 ; and VII. 107.

For the fulfilment of all desires (Sarvakâma–Keśava) an amulet–Varaṇamaṇi steeped in sour milk and honey for three nights (Kau. 7.19) is fastened on with the recitation of X.3.

VI Divination— The charms against bad dreams(1) are catalogued by the Kau. in the Duḥsvapnanâśana Gaṇa.[123] The practices against bad dreams are given by the same sûtra in its 48th Kaṇḍikâ, from 9 to 13. The person who has had a bad dream washes his mouth and his face with VI. 45 and 46 and in case the dream is excessively bad, he offers with these hymns a cake of mixed grain or deposits it in the land of the enemy. If the dreamer dreams of food, while reciting VII.100 and 101, he turns over on his other side and looks at real food.[124]

(1) cf. AB. III. 5. 16f. Mârk. Purâṇa 43. Vâyu Purâṇa 19.

Divination–Vijñânakarma[125] is the most widely attested.

123. Duḥsvapnanâśana Gaṇa – IV. 17. 5; VI. 45. 1; 46. 1; VII. 100. 1; 108. 1, 2; IX. 2. 2. 3; X. 3. 6; XVI. 5 etc. Kau. 46. 9 note and Atharva Pariśiṣṭa Gaṇamâla 32. 8 and also Atharva Pariśiṣṭa 33. 8 etc.

124. The Atharva Pariśiṣṭa (8) Ghṛtâvekṣaṇam discusses effects of evil dreams and the Atharva Pariśiṣṭa (33) Ghṛtakambalam states that it offered relief to Indra when he suffered from evil dreams.

125. The Atharva Pariśiṣṭas beginning with (58) Digdâhalakṣaṇam give omens and portents, ominous appearances, their interpretations, the evils they foretell and recommend Mahâśântis to avert them. See Ulkâlakṣaṇam (58 b), Vidyullakṣaṇam (59), Nirghâtalakṣaṇam (60), Pariveṣalakṣaṇam (61), Bhûmikampalakṣaṇam (62), Nakṣatragrahotpâtalakṣaṇam (63) etc.

ceremony. It is classified into unusual phenomena (Adbhuta) physical marks (Lakṣaṇa), ominous appearances, actions of animals, omens of astrological nature, omens at sacrifice etc. To know the physical marks of the bride (Kau. 37.11–12), the bride is asked to pour out a handful of water that has been blessed (Śântyudaka). If she does this in the easterly direction, it is a good omen. To know whether there would be success in the battle or not, the king and his warriors look two by two, into a vessel of water over which V.2.6 has been recited. If any warrior does not see his face reflected, he must not take part in the battle (Kau.15. 9–10). Or, three ropes made of bow-strings are laid upon heated coals and V.6 is recited over them. The middle string represents death, the two side strings the two armies. If the middle string passes over one of the other two, it forebodes the defeat of the army. If one of the outside strings passes over the middle one it signifies victory for that army which it represents (Kau. 15.15–18). To find out the lost object (Kau. 37.4–6) a water–pitcher is covered with a new cloth and is placed upon a bed which is not in its usual position. The leavings of an offering made with the recitation of II.1 are poured over it. The faces of two girls who have not yet menstruated are covered with a cloth so that they can not see and they are told to remove the pitcher. The lost object is in the direction into which they carry the pitcher. Dice may be used in the place of the pitcher and plough instead of bed. Whether a maiden will get a husband is ascertained by tying calves to a seven ply rope, smeared with the leavings of an offering made with the recitation of II.36 and bidding her loose them. If she does them in the order from left to right she will marry (Kau. 34.17). To foretell the sex of the child four fruit of the flax-plant are placed in the mother's hand. They are blessed with II.11. Water is poured over them. If

they adhere to one another the child will be a boy (Kau. 33.17–20).[126]

The pigeon [(1)] is a bird of omen. If such a bird as pigeon or crow, holding flesh in its beak alights upon a traveller in a lonely place (Kau. 51. 7 ff) or strikes the man with something dropped from its beak (Kau. 46. 47–48) a Mahâśânti (Kau. 9. 6 note) is to be performed by the recitation of V. 27,28,29[(2)] and the man is washed while reciting VII. 64 and a fire-brand is carried arouud him.[127]

(1) Adbhuta Brâh. 6 and 7.

(2) RV. X. 165. 1–3.

The Kau. deals with the Nirṛti Karma[128] at 18. 1–18. In such rites grain is offered to the goddess of misfortune while V. 5 is being recited (Kau. 18. 14 or Kau. 18. 16–18) having fastened a hook to the left leg of a raven and a rice-cake to the hook, the performing priest lets the crow fly[(3)][129] (so that he does not return) while reciting VII. 115. 1. Then having put on a blue garment, covered with a red one and having wound round it a white cloth as a turban, he recites VII. 115. 2 and sets down the turban by means of a hook and casts it into water together with the hook with his left hand. The red garment is thrown in water with VII. 115. 3 and the black with VII. 115. 4.

(3) This part of the performance executes the practice mentioned in RV. X. 95. 14. Purûravas threatens to fly away and throw himself into the lap of Nirṛuti.

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126. For the prediction of weather see the propitiation of Śakadhûma Kau. 50. 15–16 in connection with VI. 128. The Atharva Pariśiṣṭa (65) " Sadyovṛṣṭilakṣaṇam " is devoted to the signs of rain that will come immediately.

127. The two performances refer to the two sts. of the hymn.

128. Nirṛti is misfortune–a personified evil divinity.

129. " निर्ऋत्याभिमुखः " Keśava.

VII Saṁskâras—The hymns of the AV furnish the well-known house practices (Saṁskâras) such as Puṁsavana, Jâtakarma, Nâmakaraṇa, Godâna, Upanayana, Vivâha etc. The treatment of these given by the Kau. Sût. is purely Atharvanic.

Puṁsavana[1] is dealt with at Kau. 35. 1–4. The rites for producing a son are made in behalf of a woman after she had laid aside the cloth spoiled by her menses, under a male constellation. III. 23 is recited. An arrow is broken over her head. A piece of the arrow is fastened upon her as an amulet. A mixture of the milk of a cow (having a calf of the same colour), two "Adhyaṇḍâ" plants or leaves of a great Palâśa and a "Vidarî" is meshed up and the priest puts it into her right nostril with his right thumb. Further (Kau. 35. 8–10) fire is churned from Śamî and Aśvattha while the priest recites VI. 11. The fire is thrown into ghee (which is prepared from the milk of a cow having a calf of the same colour) and it is put into the right nostril of the pregnant woman by the priest with his right thumb. The fire is thrown into a stirred drink containing honey and it is given to the woman to drink. The wool of a male animal is spread around the fire and it is tied on the woman as an amulet. Similarly II. 10 is employed (Kau. 27. 7–8) in the Jâtakarma[2] ceremony. At Kau. 58. 14ff is given the Nâmakaraṇa ceremony in which the child is placed upon the lap of the mother and a continuous stream of water is turned upon it. This is done while VIII. 2 is being recited. Then the amulet of "Pûtudrû" tree is fastened upon the child and something of it is given to drink.[130] The Kau. also prescribes some rites which are

(1) Śân. Gr. I. 19. 20.
Âś. Gr. I. 13.
Pâr. Gr. I. 14.
Gob. Gr. II. 6.
Khâ. Gr. II. 7. 17ff
Hir. Gr. II. 2.
Âp. Gr. VI. 14. 9.

(2) Bau. Gr. II. 1 & 7.
Hir. Gr. II. 3. 10.
Âp. Mantra Brâh. II. 12.
Âp. Gr. VI. 15. 4.

130. Cf. Śântikalpa 17, 19, 23.

to be performed in case the child is born under the evil constellation Mûla (" प्रत्नो हीति पापनक्षत्रे जाताय मूलेन। " Kau. 46.26). These rites are performed with VI. 110.[131] They consist of washing off and sprinkling the child and eating a milk-porridge over which dregs of ghee have been poured. In this rite sacrificial faggot with roots (Samûla) is placed on fire and the sacrificial grass with roots is spread. The Godâna [(1)] ceremony is described at Kau. 54. 13–14. in connection with II. 28. The ceremony consists of shearing of the first whiskers of the youth, handing the boy thrice by his mother to the father and feeding him with dumplings prepared with ghee. Similarly the Upanayana[(2)] and the Vivâha are discussed by the Kau. at 58. 3ff and 75. 6ff respectively. In the latter ceremony the whole of the book XIV of the AV is rubricated. A ceremony called " Aśvaśânti "[132] is recognized by the Kau. (41. 21–25) in connection with VI. 92 in which also washing of the horse and similar Atharvanic functions follow.

(1) Śân. Gṛ. I. 28. 15, Âś. Gṛ. I. 4. 4, Here RV. IX. 66. 19–21 are rubricated but see in general. MS. II. 3. 4. TS. II. 3. 10. 3. TÂ. II. 5.

(2) Hir. Gṛ. I. 11. 5.

VIII Prâyaśchittâni [(3)]—Purificatory rites are meant to obviate any impropriety such as greed, worldliness, to clear oneself from evil deeds, to remove the effects of omens and portents or other matters which require purification. Thus at Kau. 45.17, the AV VI. 71 is asked to be recited while receiving gifts or at the absence of sacredness in a gift. At Kau. 46. 49 faggot

(3) RV. X. 37. 3. MS. III. 11. 10. VS. XX. 14–20. TB. II. 4. 4. 8. TÂ. II. 3. 1.

131. This performance, according to Keśava, is the same as given in the Nakṣatrakalpa but it can not be identified with any of the performances there.

132. " अश्वस्य विधिकर्म " Dârila; " अश्वशान्तिः " Sâyaṇa and Keśava.

of Apâmârga is offered in fire built of the same wood while reciting VI. 65 to cleanse oneself of evil deeds and defiling contact.(1) The omens and portents which require purification are various.[133] On the occasion of birth of twins to cows or women or when the upper teeth of the child come before the lower, Prâyaśchitta is compulsory. In the former case, the Kau. prescribes (109.5; 110.4; 115.5) the cooking of the porridge in the milk of the mother is accompanied by the recitation of III. 28. Ghee is offered in fire. Dregs of ghee are poured into a water-vessel and upon the porridge. The mother of the twins is given the porridge to eat. The water in the vessel is sprinkled on the mother and her children. A ransom is paid to the Brahmins befitting the property of the householder.[134] The first appearance of the upper teeth before the lower is portentous in the case of a child. They signify danger to the life of the parents (Keśava). The expiation necessary for the occasion is given at Kau. 46. 43-46. It consists of offering the oblation of rice, barley or sesame while muttering VI. 140 making the child bite the grain (cf. VI. 140.2), and giving him food to eat, cooked in the śântyudaka. The same dish is given to the parents also. The sin of whom the younger brother is married first, was considered very great. It requires an expiation. For this purpose VI. 112 and 113 are employed by Kau. (46. 26-29). They consist of reciting the two hymns by the priest, while he ties fetters of Muñja grass upon the limbs of the younger brother along

(1) MS. IV. 1. 9.
TB. III. 2. 8, 11.
Âp. Śr. IX. 12. 11.
Âp. Dh. II. 5. 12. 22.
Gau. Dh. XV. 16.
Vâs. Dh. I. 18.

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133. Pigeons and owls, black birds, evil dreams, evil characteristics, heinous crimes, mental delinquency, sins of all kinds – all require expiation. See. Kau. book 13th.

134. In case of an animal such as a cow, the cow with her twins is given to the Brahmin as the ransom.

with the elder brother (Dârila) as they sit on the bank of a river. Both are washed by a bunch of grass. The fetters are then placed upon the foam of the river and allowed to float away. Finally the two are brought into the house and sprinkled with " Apâm Sûktâni " (Kau. 7. 4 note). At the death of the teacher or the creditor expiatory rites are performed with VI. 114 (Kau. 46. 30–32 ; 46. 36–40). The same hymn is employed in expiatory offering from one's share of grain and provisions (Kau. 46. 33–35).

IX. Savayajña[135]—Sava simply means bestowal of Dakṣiṇâ (Kau. 66. 12). The 8th Adhyâya of the Kau. is entirely devoted to Savas. The number of the Savas is 22. The " Śâlâ–Sava " (66. 22–30) is an elaborate ritual in which IX. 3 is rubricated. In the end the *house is given to the Brahmin along with the things mentioned in the hymn.*

The ceremony of the " Brahmaudana–Sava"[136] (66. 63) is as follows : This Savayajña is a solemn function being a combination of the Soma–sacrifice with the cooking of porridge which is finally given to the Brahmins as Dakṣiṇâ. Both the sacrificer and his wife take part in the performance. The two long hymns XI. 1 and XII. 3 are worked up in it.

The Yajamâna with his wife churns the fire while reciting XI. 1. 1. addresses the smoke that rises (XI. 1. 2); praises the incipient fire (XI. 1. 3) ; and with the following

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135. Keśava summarizes the Savas stating their number as 22. " द्वाविंशति सवाः......सवयज्ञानां परिगणनं क्रियते–ब्रह्मौदन, स्वर्गौदन, चतुःशराव, अजौदन, पञ्चौदन, शतौदन, ब्रह्मास्यौदन, अतिमृत्यु, अनड्वाह, कर्क, पृश्नि पृश्निगा, पौनःशिल, पवित्र, उर्वरा, ऋषभ, अनड्वाहवशा, वशा, शाला, बृहस्पति, अभिचार" (P.365)

136. In the Sâyaṇa's introduction to the TB. II. 7. 7 and in TS. VI. 5. 6. 1 and in TB. I. 1. 9. 1 the preparation of porridge is correlated with a legend of Aditi and the birth of her sons.

sts. addresses the blazing fire. With XI. 1. 13, the Yajamâna sends his wife, guarded and ornamented to fetch water. As she brings water, he addresses her, calls her to rise and asks her to take up the water-vessel with XI. 1. 14. The sacrificer puts the vessel down (XI. 1. 15). Then the priest makes the sacrificer step upon the skin. The wife follows him and the children too, who seat themselves around the water-vessel which has been placed upon the skin while XII. 3. 1–4 are recited. They turn to the East and with the four mantras (XII. 3. 7–10) they go round the water-vessel turning to each direction reverently and facing it with XII. 3. 11. The water-vessel is taken from the skin and placed upon the ground while reciting XII. 3. 12[137]. The water is implored to purify the sacrificial vessels with XII. 3. 13[138]. Three heaps of rice (from which the Brahmaudana is to be prepared) are addressed with XI. 1. 6. With a share of grain the sacrificer performs a Śrâddha ceremony. With another share, he feeds men and the third share which belongs to gods, he pours into a jar with both of his hands, bending his right knee and turning towards north-east while reciting XI. 1. 6. The sacrificer, his wife and children touch the grain which is poured into the pot with XII. 3. 16, 17. The priest addresses the sacrificer with XI. 1. 10 : " त्रयो वरा इति त्रीन्वरान्वृणीष्वेति । " The sacrificer chooses the first wish, " अनेन कर्मणा ध्रुवान् " (इति प्रथमं वृणीते ।) His wife chooses the other two gifts. The mortar and pestle and the winnowing basket are placed upon the skin with XII. 3. 14 and XI. 1. 9. The pestle is placed upright in the mortar with XII.3.15. The pestle is beaten down with XII.3.18 and XI. 1.9 after the rice is poured in the mortar with XI. 1. 7. The sacrificer hands over the winnowing basket to his wife and she

137. The water in the vessel is used throughout the performance.

138. The vessels which are contaminated by the impure touch of a Dâsî (?)

winnows with XI. 1. 11 and XII. 3. 19. The husk is removed with XII. 3. 21 and the sacrificer and his wife touch the husk with XII. 3. 20. Again with the same mantra the grain is poured in the winnowing basket. The pot is anointed with XII. 3. 22. The fire is placed about the pot with XII. 3. 24 and the pot is placed upon the fire with XI. 1. 16. Two purifying blades of Darbha grass are placed over the pot and the water is poured in with XI. 1. 17 and XII. 3. 25. The grain is washed with water and poured into the pot with XI. 1. 18 and XII. 3. 28. The porridge is allowed to cook with XI. 1. 19 and XII. 3. 29. The seat of Darbha grass (Barhis) is prepared for the porridge with XII. 3. 31, 32. The porridge is taken off the fire with XI. 1. 21 and XII. 3. 35 and the pot is turned to the right with XI. 1. 22. A wooden platter is placed upon the Barhis. The porridge is covered with ghee and addressed with XII. 3. 37, 38. The Sṛk is placed upon the altar with XI. 1. 24 and XII. 3. 36. A cavity is made on the top of the porridge for ghee with XI. 1. 31 and XII. 3. 45. The porridge is put down to the west of the fire with XII. 3. 34. The sacrificer and his wife place the porridge in one dish with XII. 3. 39. Porridge is divided into three parts with XII. 3. 40. The fire is carried along the porridge with XII. 3. 43. A cow and utensils for milking are placed to the north of the fire. The cow is milked and the milk is poured upon the porridge with XII. 3. 49. Juices are poured upon the porridge with XII. 3. 41, 43. Gold is placed upon the porridge and home-spun garment accompanied by gold is put down in front of it with XII. 3. 50, 51 and XI. 1. 28. Four Bhṛgvaṅgirasa sages are made to sit with XI. 1. 25. Water is given to them for washing their hands with XI. 1. 27. Chaff is poured into fire (XI. 1. 29), and also other chaff (XII. 3. 54). The porridge is anointed with the dregs of ghee (XI. 1. 30). The Brahmaudana and

the concomitant gifts are then bestowed upon the Brahmins with XII. 3. 53 ff.

X. Rest. The two hymns V. 18 and 19 are known in the Atharvan literature as "Brahmagavyau". They are intended to compass the death of him who does harm to the cow of a Brahmin.[139] Both the language of the hymn and the ritual (Kau. 48. 13 ff) are extremely drastic. In the ritual, references are frequently made to the funeral practices to create terror in the hearts of the oppressors.[(1)] Some of the famous hymns of the AV do not appear in the employment of any special kind in the Kau. The Pṛthvî-Sûkta XII. 1 (Bhaumam Sûktam) is associated with the "Dṛḍhîkarmâṇi"[(2)] rites for rendering houses, villages etc. firm (Kau. 38. 12 ff). It is also employed in various other practices such as Bhûsaṁskâra (Kau. 137). Prâyaśchitta (98. 3) etc. The Kâla Sûkta (XIX.53), the Kâma Sûkta (IX.2) and, the Puruṣa Sûkta (XIX. 6 = RV. X. 90) are given no special significance at all (cf. Kau. 49. 1 ; 48. 5 ; 24. 29 etc.).[140] The well-known hymn to Varuṇa (IV. 16) is utilized to deck out charms for sorcery (Kau. 48. 7) and many hymns of the AV are not employed by the Kau. at all.[141]

(1) ŚB. XIV. 6. 7. 4.
Bṛh. Up. III. 7. 1-
Manu XI. 33.

(2) Âś. Gṛ. II. 3.
Pâr. Gṛ. III. 2.
Sân. Gṛ. IV. 17. 18.
Gob. Gṛ. III. 9.
Khâ. Gṛ. III 3. 6 f.
Âp. Gṛ. VII. 9. 13 f.
Hir. Gṛ. II. 17.

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139. Cf. AV. XII. 4. and 5.

140. "कालो अश्वो वहति इति सूक्तद्वयस्य सुवर्णभूमिदाने आज्यहोमे (Atharva Pariśiṣṭa 10) विनियोगः। उक्तं हि परिशिष्टे अन्वारभ्याथ जुहुयात् कामसूक्तं कालसूक्तं पुरुषसूक्तं च। Sâyaṇa.

141. The Vss. of the AV not noticed by the Kau. at all :—XI. 3 ; 5; 7; 8; XII. 5; XIII. 4; book XV; XIX. 2; 3; 4; 5; 6; 7; 8; and almost the whole of this book and the book XX.

CHAPTER V

"THE ATHARVAN AND THE TRAYÎ"

(The AV in the Indo-Âryan literature ; the claims of the Atharvan ritual texts ; the office of Brahman ; the office of the Purohita ; the Atharvan and the Trayî ; the special features of the Atharvan ; the Atharvan indifference to Vedic sacrifice ; the result of the rivalry between the Atharvan and the Traividyas).

The AV in the Indo-Áryan literature—The orthodox Hinduism sums up the Atharvan as " शान्तिक पौष्टिकाभिचारिक । " [1] the Veda whose aim is " to appease, to bless and to curse ". Such a Veda is little expected to be honoured [2] in the sacrificial or sacerdotal literature of ancient India. The RV being in general a collection of prayers designed to be accompanied by oblations of Soma at Śrauta sacrifices, has but little scope to refer to any other literary product and least of all the Atharvan. There is a reference to the Veda (1) in the RV but it has little concern with the AV. The names of the Vedic collections (2) are dubitable on the point of " Chhandâṁsi ". [3] But it is a

(1) RV. VIII. 19. 5.

(2) RV. X. 90. 5.

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1. Cf. Madhusûdanasarasvatî in his commentary on the Mahimna Stotra st. 7 – " त्रयी सांख्यं योगः " ... ...
2. Alberuni reports (India Vol. I. p. 129) that the AV is less in favour with the Hindus. Burnell (Intro. to Vaṁśa Brâh. of the SV. p. xxi) states that the influential scholars of South India still deny the genuineness of the AV. The allegorical representation of the Atharva as " a lean man black, sharp, irascible and amorous " seems to be an old fashion of recording aversion against this Veda.
3. " Chhandâṁsi Jajñire tasmât "...RV. X. 90. 5.

fact much less doubted that the hymns of the type of the Atharvan must have existed by the side of Ṛchaḥ, Yajûṁṣi and Sâmâni. Prof. Bloomfield's theory of hæratic and popular forms of hymns [4] makes it possible to venture such an hypothesis. Moreover Yâtuvidyâ was being practised during the Ṛgvedic period which necessarily presupposes the existence of some form of witchcraft charms as we meet with in the AV. The same can be said of the house-practices or medical practices.

The AV mentions itself in itself for many times (X. 7. 20; XI. 6. 14; XIX. 54. 5 etc.), under different names and as associated with the venerable sages Atharvan, Âṅgirasa and Bhṛgu (IV. 37.1; IV. 3.7; V. 19.1; X. 6. 20 etc.) and also in company with other Vedas. Many times the AV mentions only Ṛk, Yajus and Sâman and the Veda in general (e. g. VII. 54), without a reference to its name which can only mean that the AV is rather shy in indulging in self-glorification.

On the contrary, the Srauta texts omit as far as possible direct references to the charms of the AV—whether medicine or witchcraft. Sorcery was hated in Vedic days(1) (II. 12; VII. 70; II. 7; IV. 13; 37) and as such it is quite natural if the AV. as the repository of witchcraft was looked upon with apprehension. Even the Atharvan sages were feared.(2) Generally the sacerdotal literature is preoccupied with the sacrifice and it is for this reason, perhaps, that they praise the Trayî. But while mentioning different

(1) RV. VII. 104. 15–16. SB. X, 5. 2. 20.

(2) KS. XVI. 16. KB. XXX. 6. PB. XII. 6. 8.

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4. Bloomfield, "The Atharvaveda" (Grundriss series) pp. 46–47. and JAOS XXI (second Half) pp. 42–49.

literary forms the Atharvan is invariably mentioned after the Trayî.(1)

The Upaniṣads attached to the AV and even those that belong to the other Vedas allude to the Atharvan.(2) As a matter of fact the theme of the Upaniṣads is such that they have little interest in referring to the AV either by way of praising or condemning. According to their standpoint the entire Veda is merely "Nâma". Even the Atharvanic Upaniṣads do not attach special importance to the AV and mention it only as a literary form. (Nṛ. Tâp. Up. I. 2; 4; Ath. Śikhâ. 1; Mukti 12–14; Mahâ 3 ; Muṇḍaka I. 1. 5) and at times neglect even that.

(1) TB. III. 12. 8. 2. TS. VII. 5. 11. 2. TÂ. II. 9. 2. X. 7. 8. XI. 2. ŚB. X. 5. 2. 10. XI. 5. 6. 4–8. Âp. Śr. X. 7. 1 ff. Śân. Śr. XVI. 2. 2. Kâṭhaka Aśvamedha V. 2.

(2) Bṛh. Up. II. 4. 10. IV. 1. 2. VII. 11. Châ. Up. III. 1–4. VII. 1–2. 4. II. 1. Mai. Up. VII. 32,33.

The case of the Gṛhya Sûtras is quite different. They are more or less dependent upon the Atharvan for their subject-matter and even for the mantra-material. They are expected to show greater intimacy with the AV which expectation they fulfil to certain extent,(3) only by referring to the AV in a more familiar way. It seems from them that the Atharvan was by their time fully established as the fourth Veda. But the general tendency of the Gṛhya Sûtras in using the Gṛhya material from the AV is rather disappointing.(4) In this respect their attitude is akin to that of the Śrauta Sûtras.

(3) Âs. Gṛ. III. 3. 1–3. Śân. Gṛ. I. 24. 8. I. 16. 3. Hir. Gṛ. II. 16–19. II. 3. 9. XX. 9. XVIII. 3. Pâr. Gṛ. II. 10. 7. II. 10. 21.

(4) Cf. Âś. Gṛ. III. 12.

In the Dharmaśâstras, Sûtras, Smṛtis and Vyavahâras the Atharvanic sinister activity is seriously condemned.[1] But they have recommended the Atharvan Purohita to a prince for his knowledge of medicine and astrology,[2] or have asked a Brahmin to punish his enemies with the Atharvan incantations instead of seeking help of a prince;[3] they have also recognized the usefulness of an Atharvan Purohita in interpreting omens and portents and performing Śântis for prosperity and against enemies[4] and even Śrâddha ceremonies and sacrifices.[5] But even then there lurked a doubt about this Veda and its priest. This is borne out by the exclusion of a reference to the AV where it was obviously expected.[6] Some Dharmaśâstras condemn the AV openly making its knowledge as a supplement of the knowledge of women and Śûdras.[7] He who recites deadly Atharvan incantations is included among the seven murderers.[8] The magic practices are meted out with severe punishments,[9] and enjoined with rigorous penances. Medicine, astrology and similar Atharvavedic practices are treated as impure occupations[10] and Mûlakriyâ--the witchcraft done with, the help of roots (AV. I.34; VI.138) is strictly prohibited.[11]

In the later literature such as Mahâbhârata, Râmâyaṇa, Purâṇas, works on

(1) Bau. Dh. II. 5. 9. 14. III. 9. 4. IV. 5. 1. Vi. Dh. XXX. 37. Vâ. Dh. XXII. 9. Yâjñ. I. 44. etc.

(2) Yâjñ. I. 312. Gau. Dh. XI. 15, 17.

(3) Manu XI. 33.

(4) G. Dh. XI. 15, 17.

(5) Vi. Dh. III. 75. Manu. VII. 217, Yâjñ. I. 32.

(6) B. Dh. II. 8; IV. 5, 29; XIV. 4, 5; G. Dh. XVI. 21; Vâ. Dh. XIII. 20; Vi. Dh. XXX. 26; Manu IV. 123; 124; I. 23; III. 145; Yâjñ. II. 211.

(7) Âp. Dh. II. 11. 29; 10. 10.

(8) Vi. Dh. V. 191.

(9) Âp. Dh. I. 9. 26. 7. B. Dh. II. 1. 2. 16; G. Dh. XXV. 7. Vi. Dh. XXXVII. 26. Manu, IX. 290. Yâjñ. III. 289.

(10) B. Dh. II. 1. 2. 16. Vi. Dh. 82. 7; 51. 10. Vâ. Dh. X. 21; XIV. 2. 19; Âp. Dh. I. 6. 18. 20. G. Dh. XVII. 17; Manu. III. 152. Yâjñ. I. 162.

(11) Vi. Dh. 25. 7. Manu. IX. 290; XI. 64.

medicine, Budhist and Jain works, grammatical and lexical literature[5], the AV appears in its confirmed position as the fourth Veda[6]. The Atharvan practices are rarely criticised[7], the five Kalpas of the AV were known and studied[(1)] and the Veda of the Âtharvaṇas and the Âṅgirasas is praised for its usefulness[(2)].[8] But occasionally the attitude of the Dharmaśâstras reflects here and there[(3)]. The Buddhist and Jain works, as we expect, have little respect for the Veda and much less for the Atharva Veda.

(1) Mahâ Bhâ. XII. 342. 99.
(2) Mahâ Bhâ. II. 11. 19; III. 305. 20.
(3) Mahâ Bhâ. III. 39.6; XII. 36.28; XIII. 90. 13.

The claims of the Atharvan ritual texts—The treatment of the AV in the Atharvan ritual texts is naturally quite different. They not only indulge in the glorification of the Atharvan in a mystic manner (GB. I. 1.4–10; Vai. Sût.I.17. 18) but call it as Sarvavidyâ as opposed to the Trayî Vidyâ. All their efforts are directed to show the superiority of the Atharvan over the other Vedic texts in a vein that the Atharvan is more holy and more comprehensive. Not only this but on some points such as the office of the Brahman in the Vedic sacrifice or the office of Royal Chaplain-Purohita they fight a systematic battle against the Traividyâs. The AV

5. The Mahâbhârata quotes "Śaṁ no devî ", "Viṁśino Âṅgirasaḥ" and mentions the AV many times.

6. Mahâbhârata V. 8. 8; 108. 10; III. 203. 15; Râmâyaṇa II. 26. 21: Pânini IV. 3. 13; VI. 4. 174.

7. Due to the interest of the AV in the Kṣatriyas through its Râjakarmâṇi.

8. For the quotations from the Purâṇas, see Sâyaṇa Intro. For the quotations from the Buddhist and Jain works, see Bloomfield, Intro. to SBE XL.II and the "Atharva Veda in the Grundriss series. Also. Raghuvaṁśa I. 59; Kirâta. X. 10; Daśakumâra II. p. 44. III. P. 108.

Saṁhitâ itself and the Upaniṣads attached to it are perhaps indifferent to it or rather silent about it but the Kauśika Sûtra, the Vaitâna Sûtra, the Gopatha Brâhmaṇa and the Atharva Pariśiṣṭas never lose an opportunity to praise the AV as the fourth Veda and press the claims of the priest versed in Bhṛgvaṅgiras for the offices of Brahman and Purohita.

The Office of Brahman—In the Vai. Sût. 11.2 it is stated that Atharvâṅgirovid shall be chosen as Brahman and he is given precedence over Hoṛt, Adhvaryu and Udgâtṛ. The mantra passage at Vai. Sût. 6.1 also corroborates the statement. In the same Sûtra (37.2) the Brahman says to other priests : " You are not the guardian of the sacrifice higher than I ; You are not better nor more excellent ; you should not stand above me ; your words, indeed, are wisely instructed but you should not pose yourself as on par with me". This tendency on the part of the Atharvan ritual texts was clearly an outcome of the negligence of the AV by the non-Atharvanic texts. It seems, as if, the Gopatha, the Vaitâna, the Kauśika and the Pariśiṣṭas had made a common cause to force the way of a Bhṛgvaṅgirovid directly to the great Śrauta performances of the Trayî.

The Gopatha emphasizes the origin of the AV from lone Brahma (I. 1. 4–10) and places Atharvan and Aṅgiras at the head of the Vedic texts (I. 1. 6). The Gopatha further calls it as " एतद्वै भूयिष्ठं ब्रह्म यद् भृग्वंगिरसम् । " (I. 3. 4) the AV the fourth Veda being correlated with Brahman, the fourth priest representing the Brahmaveda at the sacrifice and asserts that the students of the Trayî reach highest heaven but the Atharvans and Âṅgirases go even beyond the great world of Brahma (I. 1. 25). So does the Vai. Sût. (6. 1). In that Sûtra (1. 1) it is stated that the

supervising priest–Brahman shall be a Brahmavedavid and again at 11. 2 it is mentioned that Atharvâṅgirovid shall be chosen as Brahman and precedence is given to him over the representatives of the other three Vedas. At Gopatha I.2.16 the qualification of the Brahman is ascertained to be full knowledge of Brahmaveda or Atharvâṅgiras, when he is to act in the capacity of the overseer of the Srauta sacrifices. The Brahman is described as Sarvavid (I. 2. 18) *which indicates that the AV is Sarvavidyâ* and therefore obviously above Trayî Vidyâ. And conversely the GB (I. 3. 1, 2) describes vividly the futility of the sacrifice without a Brahman priest skilled in Bhṛgvaṅgiraḥ : "As a cow can not proceed with less than four feet so the sacrifice must have four feet – the four Vedas and the four priests." At Vai. Sût. 1. 17, 18 the Brahman priest is described as the lord of the beings, the lord of the worlds etc. which may probably mean that at the sacrifice he represented the personified Brahman.

In the Vedic religion there are representatives of the three literary types ṛchaḥ, yajûṁṣi and sâmâni as Hotṛ, Adhvaryu and Udgâtṛ. The activity and knowledge of these priests were always felt as incomplete and one-sided. The one representing the whole of the Vedic religion and knowing all the Vedas was a long-felt need. The Brâhmaṇa texts thought of such a priest as Sarvavid and his knowledge as Sarva vidyâ[1] but Brahman was the only word which could aptly summarize the Vedic religion, action, literature and all.[9] Brahma thus meant all the three Vedas put together and in a sense formed a cumulative whole and the fourth Veda. It stood for the religion as a whole. The Upaniṣads mention

(1) TB. III. 10. 11. 4.
ŚB. IX. 4. 17.
XIV. 6. 7. 18.

9. Cf. TS. VII. 3. 1. 4 – " परिमिता वा ऋचः परिमितानि सामानि परिमितानि यजूंषि अथैतस्यैवान्तो नास्ति यद् ब्रह्म ।

Brahma as their main conception and contrast it with the three Vedas.(1) Originally this Brahma had no connection with the AV—neither mentioned in the Saṁhitâ nor in the Upaniṣads and with a view to the original sense of the word Brahma(2), the AV cannot be called the Brahmaveda. The Atharvan ritual texts ventured to connect Brahma-Brahmâ—the fourth priest and made the AV the Brahmaveda.

(1) Châ. Up. VII. 1. 1-5.

(2) AB. I. 22. 15. Nṛ. Tâp. V. 2.

The activities of the Brahman priest in the sacrifice are described in the RV(3) but there, no particular Veda is assigned to him(4) [10]. He is described to be engaged in various activities of the sacrifice such as reciting Śâstras and stotras, chanting Sâmans, grinding and filtering Soma, cooking the beast etc. But his connection with the AV is not hinted anywhere in the Ṛgvedic references. On the other hand, at one place he is identified with Agni(5)[11]. Thus Brahman was an all-round theologian and an Atharvan priest is not suggested by the non-Atharvanic texts as eligible for the office. A priest versed in the RV was thought fit to hold it and Vasiṣṭha was a celebrated Brahman and held this office in his family traditionally(6). But there was originally no connection between Vasiṣṭha and the AV[12].

(3) RV. I. 64.35; IV. 58. 2; V. 29. 3; 31. 4; VII. 7. 5; VIII. 15. 9; 16. 7; 17. 3; 31. 1; 32. 16; 81. 30; 85. 5; IX. 112. 1; 113. 6; X. 71. 11; 107. 6 etc.

(4) See above RV. X. 71. 11.

(5) RV. VII. 7. 5.

(6) AB. VII. 26; TS. III. 5. 2. 1.

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10. RV.X.71.11–" ऋचां त्वा पोषमास्ते पुपुष्वान् । गायत्रं त्वो गायति शक्करीषु ।
ब्रह्मा त्वो वदति जातविद्याम् । यज्ञस्य मात्रा वि मिमीत उत त्वः ॥ "
11. RV.VII.7.5–" असादि वृतो वह्निराजगन्वान् अग्निर्ब्रह्मा नृषदने विधर्ता ।
द्यौश्च यं पृथिवी वावृधाते आ यं होता यजति विश्ववारम् ॥ "
12. Except of course, Kâlidâsa had no other intention in making Vasiṣṭha as " Atharva-nidhi " (Raghuvaṁśa I. 59) than heighten the effect of the couplet by contrast.

On what grounds the Atharvanic ritual texts claim the position of Brahman for a priest versed in the AV can not be clearly explained. It may be because the AV contains many theosophic hymns in glorification of Brahma (GB. I. 1. 9; Sâyaṇa Intro. p. 4) or because four priests required four Vedas—the Hotṛ had the Ṛgveda, the Adhvaryu had the Yajurveda, the Udgâtṛ had the Sâmaveda and so the remaining Brahman priest would have the AV. Thus anyhow, for some indefinite reason or even by mere accident Brahman was linked up with the AV and the AV became the fourth Veda and the Brahmaveda at once. As Ṛk, Yajus and Sâman were different kinds of Vedic literary compositions so Brahma (neuter) had the sense of a charm or a prayer[1] (AV. I. 10. 4, XIV. 1.54). But the others have their plural forms so the word Brahma is not used in its plural form. Hence in that way the interpretation of the Brahmaveda as the AV is impossible. Still the Atharvanists' claim for that position must have been based on some ground, howsoever distant it might be.

(1) RV. V. 85, 1; VII. 28. 1.

It is impossible to think of a period in the history of Vedic people and religion when the services of an Atharvan priest were not in need in the Śrauta sacrifices. The influence of magic and witchcraft, the number of Kâmyeṣṭayaḥ and a number of many other facts in the Śrauta rites point out unmistakable connection between the Atharvan priests and the Śrauta ritual. The interests of the kings and supremacy of the Brahmins and the priestly class and even of

the sacrifice depended mainly upon the magic power of the Atharvans. When therefore a Pariśiṣṭa says :—

अथर्वा सृजते घोरं अद्‌भुतं शमयेत्तथा ।
अथर्वा रक्षते यज्ञं यज्ञस्य पतिराङ्गिराः ॥
दिव्यान्तरिक्षभौमानामुत्पातानामनेकधा ।
शमयिता ब्रह्मवेदज्ञः तस्माद्दक्षिणतो भृगुः ॥
ब्रह्मा शमयेन्नाध्वर्युर्नच्छन्दोगो न बह्वृचः ।
रक्षांसि रक्षति ब्रह्मा ब्रह्मा तस्मादथर्ववित् ॥

(‘ *Rāṣṭrasaṁvarga* ’—*Atharva Pariśiṣṭa 2*).

in praise of the Atharvan priest, the claim of the Atharvanist for the position of the Brahman, may not seem unfounded. The office of the Brahman was thus filled by an Atharvan which office then in course of time branched into two divisions or directions. On the one hand it covered the thorough knowledge of all the procedures of the Srauta sacrifices and its protection from the prying evil powers which try to frustrate all holy work at every moment finding a suitable opportunity and on the other side it developed into the Brahmavidyâ of the Upaniṣads. The activities and the canonicity of the Vaitâna Sutra were then duly recognized by the Traividyâs in due course of time.[13] Expiation of sins committed during the course of the sacrifice was then made the special charge of the Brahman[14].

The Office of the Purohita—Whether the offices of Brahman and Purohita were occupied by one and the same Atharvan priest can not be definitely told. The Aitareya Brâhmaṇa[(1)] at one place describes a magic rite known as "Brahmaṇaḥ Parimâra" which is meant to kill hostile kings and supplies us

(1) AB. VIII. 25.

13. Garbe Preface to the Vaitâna Sûtra p. vi.

14. The Mss of the Vaitâna add six chapters on Prâyaśchitta to the text and the Gopatha refers to the defects in sacrifice which are to be corrected by AV. I. 1, 13 and 22.

an indirect testimony to the identity of Brahman and Purohita, for Purohita was in ancient times an invariable adjunct of the kings. The Atharva Pariśiṣṭas (2.2; 3.1; 3.3) also say that Brahman, Purohita and Guru were the titles of one and the same person.[15] The necessary qualification of the Purohita was that he must be skilled in magic and witchcraft. i. e. Atharvâṅgirasîḥ Śrutîḥ. The Kau. (94.2–4) says : तत्र राजा भूमिपतिर्विद्वांसं ब्राह्मणमिच्छेत् । एष ह वै विद्वान् यद् भृग्वंगिरोविद् । एते ह वास्य सर्वस्य रमयितारः पालयितारः यद् भृग्वंगिरोविदः । (and also at 126. 2). Thus the rule was that the king who rules the country shall seek a wise Brahman. He is verily wise that is skilled in Bhṛgu and Aṅgiras, for Bhṛgu and Aṅgiras act as a charm against all ominous occurrences and protect every thing.[16] Thus according to the rule the king's Purohita must be an Atharvan[(1)] for it was quite natural that as the guardian of the potent Atharvan and the Âṅgirasa charms and incantations, he could ensure the interests of the king, his sovereignty and his subjects and could ward off all kinds of evils with his magic performances. Even the Aitareya Brâhmaṇa[(2)] describes the Purohita functioning in close co-operation with the king and his functions clearly fall within the scope of the Atharvan practices (cf. AV. III. 19; Kau. 14. 22–23).[(3)] The " Brahmaṇaḥ Parimâra ", as noted before is clearly a magic rite to destroy the hostile kings.

(1) Gau. Dh. XI. 15. 17. Yâjñ. I. 312. Manu. XI. 33. Sâyaṇa Intro. pp. 5–6.

(2) AB. VIII. 24–28.

(3) cf. RV. IV. 50. 7–9.

15. Purohitas, whether formally adherents of the AV or not were always engaging themselves in the Atharvanic practices against one another (Maxmuller, History of Ancient Sanskrit Literature. p. 486.).

16. Purohitas were also Hotṛs (RV. X. 66. 13; 70. 7); Devâpi and Agni were both the Purohitas and Hotṛ (RV. I. 1. 1; II. 3. 2; 11. 1; V. 11. 2); Vasiṣṭha was both Purohita and Brahman (AB. VII. 26; TS. III. 5. 2. 1).

The later Atharva Pariśiṣtas seem to be very vehement on the question of the office of the Purohita. They give the first and the last rule in the appointment of the Atharvan priest to the office of the Purohita[17]. They praise the king who has an Atharvan as his Purohita and condemn and curse him who does not employ an Atharvan Purohita. Woe betide the king and the nation where there is no Purohita to protect them ! There the gods, the Fathers and the Brahmins do not partake of their share of oblations and that nation perishes like a mouldering ant-hill(1) ! [18] Particularly those nations and kings where and to whom a Bahvṛcha, or a Cchandoga or an Adhvaryu fulfils the functions of the Purohita, there the calamities befall like a hailstorm[19]. The nation perishes, princes die, the wealth of the nation is wasted, the country turns barren and the king himself is killed either on the battle-field or by the dagger of an assassin. Even among the Atharvan priests the selection of the Purohita is restricted to the followers of the Paippalâda or the Śaunakîya schools. They only should be appointed as Purohita and not even

(1) The prosperity of the whole realm depends upon the Purohita RV. IV. 50. 8.

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17. Especially the introductory vss of the " Râjaprathamâbhiṣeka " –Atharva Parisiṣṭa 3 and also Purohitakarmâṇi (Pariśiṣṭa) :—
यस्य राज्ञो जनपदेऽथर्वाशान्तिपारगः । निवसत्यपि तद्राष्टं वर्धते निरुपद्रवम् ॥
यस्य राज्ञो जनपदे स नास्ति विविधैर्भयैः । पीडयते तस्य तद्राष्ट्रं पङ्के गौरिव मज्जति ॥
तस्माद्राजा विशेषेण अथर्वाणं जितेन्द्रियम्। दानसम्मानसत्कारैर्नित्यं समभिपूजयेत् ॥

18. " Râṣṭrasaṁvarga (Pariśiṣṭa 2) :—
न हविः प्रतिगृह्णन्ति देवताः पितरो द्विजाः ।
तस्य भूमिपतेर्यस्य गृहे नाथर्वविद् गुरुः ॥

19. Râṣṭrasaṁvarga (Pariśiṣṭa 2) :—
बह्वृचो हन्ति वै राष्ट्रं अध्वर्युर्नाशयेत्सुतान् । छंदोगो धनं नाशयेत् तस्मादाथर्वणो गुरुः ॥
अज्ञानाद्वा प्रमादाद्वा यस्य स्याद् बह्वृचो गुरुः । देशराष्ट्रपुरामात्यनाशस्तस्य न संशयः ॥
यदि वाध्वर्यवं राजा नियुनक्ति पुरोहितम् । शस्त्रेण वध्यते क्षिप्रं परिक्षीणार्थवाहनः ॥
यथैव पङ्गुरध्वानमपक्षीच्छाण्डभोजनम् (?) एवं छन्दोगगुरुणा राजा वृद्धिं न गच्छति ॥

the followers of the other schools of the AV such as Jalada or Mauda :

पैप्पलादं गुरुं कुर्याद् श्रीराष्ट्रारोग्यवर्धनम् ।
तथा शौनकिनं चापि देवमन्त्रविपश्चितम् ॥ (Pari. II. 3. 4).
and पुरोधा जलदो यस्य मौदो वा स्यात्कथंचन ।
अब्दाद्दशभ्यो मासेभ्यो राष्ट्रभ्रंशं स गच्छति ॥ (Pari. II. 5. 5).

such Parisiṣṭas even indulge in giving some legends in upholding their claims to the office of a king's Purohita
e. g. असुरैः पीड्यमानस्तु पुरा शक्रो जगत्प्रभुः ।
कारयामास विधिवत् पुरोधस्त्वे बृहस्पतिम् ॥
स वृतो भयभीतेन शमनार्थं बुभूषता ।
मङ्गलानि ससर्जाथो अभयार्थं शतक्रतोः ॥.

The main duty[20] of Atharvan Purohita was to safeguard the king, his interests, his sovereignty, his subjects and his country. The Kau. Sût. and the Atharva Pariśiṣṭas rightly show the king and his chaplain in close cooperation. The "Purohitakarmâṇi" (Pari. 4) gives the ritual of the Svastyayana in the morning and blessing of each article of the king's equipment,[21] the ritual of Suvarṇadâna, Tiladâna, the nocturnal magic performance before the image of night entitled "Piṣṭarâtryâḥ Kalpaḥ"[22] for the safety of the king at night, Grahaśântis and other Mahâśântis, the regular performances of Bhûmidoha, Gotarpaṇa etc. as the functions of

20. Formal creation of Purohita (AB. VIII. 27); he is king's teacher, councillor, dispenser of justice and was prone to interfere in royal succession (Hopkins, JAOS. XIII. 151 ff); he performed all the domestic ritual of the king's household with its many formulae and magic rites (V. Henry, "La Magie" pp. 34, 38, 146 ff); he went in the battle-field to secure victory for his patron king with the help of magic power (AV. III. 19; RV. VII. 18) and could act as a Sâman singer (PB. XIV. 6. 8).
21. Quoted by Hemâdri in his "Chaturvargachintâmaṇi" Vratakâṇḍa V. ii. 626.
22. This is "Naiśam abhayaṁ karma" according to Paiṭhînasi the son of Mausali.

Purohita. The ritual of the Atharvan mantras as prescribed by the Kauśika Sûtra has amply shown us the usefulness of the Purohita who is helpful not only to the kings but also to ordinary people serving them in various capacities and performing as imposing ceremonies as coronation and as insignificant as bringing about harmony between a cow and her calf. It is, therefore, quite natural if the Pariśiṣṭas praise the Purohita as the averter of calamities and the protector of the country. And thus it is aptly summarized :

" That the Atharvavedins finally succeeded in making heard their clamorous demand for this office (of Purohita) is probably due to their, superior, if not exclusive knowledge of witchcraft which was doubtless regarded in the long run as the most practised and trenchant instrument for the king and people[23] ".

The Atharvan and the Trayî—The attitude of the Dharmaśastras, Sûtras and the Smṛtis on the one hand and that of the ritual texts attached to the AV on the other point out very clearly the rivalry, if not antagonism, between the followers of the Trayî and the followers of the AV. With every probability the rivalry was on the points of recognizing the AV as the fourth Veda, the office of Brahman at the sacrifice and that of the Purohita of a king. The silence of the Vedic texts about the AV may also be interpreted in that light. This is most probably due to the main differences in the subject-matter and out-look of life in the hymns collected in the AV and those collected in the other Vedas. It has been, now, accepted on all hands, that is according to the Indian tradition of the Mîmâṁsakas and the modern

23. Bloomfield, " The Atharva Veda " (Grundriss), p. 30. For the Purohita's importance in the caste–system, see Oldenberg, " Religion des Veda ". pp. 375 ff.
V. W. Karambelkar – " Brahman and Purohita " in I. H. Q. XXVI. No. 4. Dec. 1950. pp 293 ff.

scholars that the main theme of the hymns collected in the three Vedas is sacrifice. Even the Ṛgvedic collection is more liturgical than historical. In accordance with and necessary for the great institution of sacrifice the hymns of the Veda were divided into three parts—ṛchaḥ, yajûṁṣi and sâmâni and collected into three groups respectively under the titles Ṛgveda, Yajurveda and Sâmaveda. The remaining mantra–material was brought together under the designation Bhṛgvaṅgiras or Atharvâṅgiras. It was of little use for the sacrifice and therefore its redaction was done later. Thus the Trayî forms one form of literature and the Atharvan quite the other and independent. The literature of the Trayî appears to be more ambitious, spectacular in practical side and accompanied by lengthy ceremonies—the chanting of the sâmasn, the reciting of Śâstras and Stotras. It belongs to those priests who skilfully managed the complicated sacrifices and thereby attracted the attention of people, both high and low. According to such priests the Veda par excellence meant the three Vedas only which were exclusively used in sacrifices performed with the help of three fires. The rites performed with the mantras of the Trayî depended on the collective efforts of many priests. It can not under such circumstances, be imagined that such Śrauta rites—extensive and costly sacrifices were performed in every house. The AV on the other hand preserved simple but primitive rites which were performed by one priest with the help of one fire. The literature of the AV belonged to such priests who could carry on their functions in every house and probably enjoyed the protection of princes owing to their Râjakarmâṇi. Their traditions mainly consisted of domestic rites which were essential and helpful for every person of the society and for the fulfilment of every individual desire. The AV does not differ from the Trayî only because of its magic and witchcraft for that is to be found in the Trayî

also to a considerable extent. Magic and witchcraft are inseparably blended in the textutre of the Vedic religion. The Yajurveda recommends certain sacrifices which aim at destroying the enemy, and even in a formal sacrifice there are rites to be performed to ward off invisible enemies. The essential difference in the two sets of the Vedic literature lies in the fact that whereas the Trayî recommends very extensive, monotonous, difficult and costly sacrifices for the gratification of a given desire, the AV prescribes means which are by nature simple, various and minor for the attainment of the same desire. The Trayî is not ignorant of social and individual functions but our real source of these is the AV. The Atharvan had but little scope in the major sacrifices. The chief work of the Atharvan consists in giving shape to domestic rites and according to some the domestic rites treated by the Atharvan are more primitive[24]. The Saṁskâras, the rites and spells to ward off evil powers, the treatment of diseases, rites pertaining to princes, to women, pacification of omens and portents, wedding and funeral and such other rites as are treated with consistency in the Atharvan are perhaps more in need than the spectacular sacrifices of the Trayî. The Gṛhya Sûtras should have been more indebted to the AV in this respect[25].

24. e. g. M. M. Kunte in his "Vicissitudes of Âryan civilization".
25. In the domestic rites there are certain customs and traditions of village or locality. They are honoured and recognized by the Gṛhya Sûtras. Some of these customs and traditions are mainly reported by the AV, and they are duly incorporated in the Gṛhya Sûtras. Though the crude and magical nature of some of these is curtailed yet their identity can very well be noticed in the Sûtras. The Gṛhya sûtras have also given a non-Atharvanic colouring to the Atharvan material. Thus the intimacy between the AV and the Gṛhya Sûtras (except of course the Kau. Sût.) is not literary but only in the subject matter. At times these Sûtras even forget to acknowledge their dependence on the AV.

Thus the AV serves the purpose of recording the secular history of India of the Vedic times. It traces the obscurer currents of daily life of the ancient Âryans, the knowledge of which is very necessary for the true estimate of the Vedic civilization. It is not possible to reconstruct a complete picture of the private life of the Vedic Âryans from the scattered statements of the Trayî alone. This deficiency is supplied by a body of facts connected with everyday existence of the individuals and family of the Vedic period from the charms of the AV. The Gṛhya and the Dharma Sûtras too have codified the popular beliefs but the codification was done at a time when those beliefs were harmonized with the Brahmanical order of things. But it is impossible to think that such house practices and beliefs codified in the Gṛhya Sûtras as marriage, funeral, medicine, exorcism and the like could have been carried on without prayers either to gods or demons. The original Gṛhya mantras would be found with great difficulty anywhere else than in the Atharvan. It looks as if the Saṁhitâ of the AV is the Mantrapâṭha fit for the Gṛhya rites stated in the Sûtras. This Mantrapâṭha of the AV is free from any sectarian influence, is broad in scope and covers almost the whole field of the Gṛhya rites. Thus we should very naturally turn to the Atharvan mantras for finding the picture of the private life of the Vedic Hindu with more freedom than the Gṛhya Sûtras. The Kau. Sût. of the AV has, of course, its proper place in this respect as the genuine heir of the Atharvan tradition. The Atharvan furnishes us with the private life of the Vedic Hindu very truthfully from the cradle to the funeral pyre. As the AV. is not restricted to only Nitya, Nimitta or the Kâmya-karmâṇi like the Gṛhya Sûtras, it should be treated as the most valuable document in our study of the social history and culture of

the Vedic period and all the more valuable in ascertaining its position in the Vedic literature.

The Special Features of the Atharvan—We have seen that the ancient Indo-Âryan literature on the whole keeps a rather vacillating attitude towards the Atharvan. The chief reason for this lies in the main differences between the Atharvan and the Trayî. The differences in these two great divisions are to be sought in the contents of the AV on the one hand and those of the Trayî on the other.

One of the main topics of the AV is Bhaiṣajyâni. References to that are found in the Brâhmaṇas and the Sûtras but scatteringly. The limited number of the RV hymns[1] which deal with this subject are purely Atharvanic in nature. In them too, plants and waters get a prominent position and they too are prayers for long life and health. As a matter of fact the existence of such medical charms goes back to the Indo-Iranian period.[26] In the non-Atharvanic texts, the centre of the medical charms, revolves round the greater gods like Rudra, Aśvins or Varuṇa; the mention of a particular disease is rare and the references to plants, medicines or amulets are quite incidental as the main concern of those texts is sacrifice only.

(1) RV. I. 191. VII. 50; VIII. 91; X. 57–60; 137; 161; 163.

The second great point of difference between the Atharvan and the Trayî is due to the Âbhichârikâṇi of the AV. That is the reason which has made the non-Atharvanic texts to look suspiciously at the AV and has made this Veda a thing more to be feared than respected and consequently to be kept at a distance. But it must be remembered that though the AV contains deadly incantations of witchcraft and sorcery practices, prominently and in bulk, yet

26. Gaiger, "Civilization of the Eastern Iranians" Pt. 1 p. 215 ff.

there are unmistakable signs of Abhichâra in the Trayî even. As a matter of fact sorcery pervaded India in all the periods of her history. From the RV. down to the Tantra works the sorcery practices have been handed down from generation to generation in an unbroken current. The YV though it is chiefly concerned with sacrifice yet many of its Kâmyeṣṭayaḥ are directed against enemies both human and inhuman. There are prose passages[(1)] which are similar to the Abhichâra litanies of the AV. The enemies are the same,[(2)] and the same deep-rooted spirit of hatred[27] is met with against the enemies. Even the conjuration of evil dreams[(3)] is the same and such impious practices as frustrating the enemy's sacrifice are equally found to be undertaken in the AV and the Trayî.[28(4)] Like the medical practices, sorcery also can be traced back to the Indo-Iranian period.[29]

(1) VS. V. 23. TS. I. 3. 2. 1. MS. I. 2. 10. Âp. Śr. XI. 11. 8.

(2) Sadânvâ in RV. X. 135; Yâtudhânas, Rakṣases; etc.

(3) Âp. Śr. IX. 3. 22.

(4) TS. II. 4. 1. 3.

The woman of the Vedic period did not get full justice at the hands of the Traividyâs. The Śrauta literature, the main current of the Vedic tradition has but little scope to depict the eventful life of woman before, during and after her marriage. But it is fittingly embodied in the Strîkarmâṇi of the AV. The RV has the wedding stanzas[(5)] and some scattered charms in the Xth Book[(6)] about woman and even in the Śrauta

(5) RV. X. 40; 85. and elsewhere.

(6) RV. X. 145; 159; 162; 183.

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27. "योऽस्मान्द्वेष्टि यं च वयं द्विष्मः।".
28. Hillebrandt, "Soma". pp. 119 ff.
Garbe, "Vaitâna Sûtra". 16. 6; 17. 7 notes.
29. Gaiger, "Civilization of the Eastern Iranians". Pt. I. p. 160 ff.

literature scattered passages[(1)] are given to her but they are merely occasional and incidental and therefore can not present a complete picture of the woman of the Vedic period. They can attract our attention only on account of their rareness and only due to their incompatibility with the surroundings. The Gṛhya Sûtras present events in the life of a woman, but they mainly confine to the usual feminine practices such as the wedding, and the following Saṁskâras connected with pregnancy and the birth of a child. Her relation with her co-wives, her eagerness to win the love of her husband and all the sorcery practices connected with her[(2)] are reported mainly in the Atharvan. The reproduction of the sorcery practices pertaining to women and their systematic treatment in the Vidhâna texts is followed mainly in keeping with the Atharvan schools.[(3)] [30] The calmer sphere of conjugal life such as choosing the bride, conception, child-birth, child-life, is well represented in the Gṛhya Sûtras[(4)] for it is in close touch with the Saṁskâras but there too they have drawn upon the Atharvanic material.[(5)]

(1) TS. II 3. 9. 1. MS. II. 3. 2. TB. II. 3. 10 are love-charms. ŚB. XIV. 9. 5. Bṛh. Up. VI. 4. Âp. MB. I. 16. AV. X. 159. Âp. MB. I. 15. RV. X. 145. AV. III. 18.

(2) Sorcery practices like Âp. Gṛ. III. 9.4ff (Mantra pâṭha 1.15. RV. X. 145. AV. III.18 against rivals in love is truly Atharvanic. Similarly Hir. Gṛ. I. 14.7; Ap. Gṛ. VIII. 23. 3.

(3) Ṛg Vidhâna I. 2. 5; II. 35. 2. III. 15. 2. (Hṛdayasaṁvanana or Vaśîkaraṇa); 19. 3 ff; 21. 4. Sâmavidhâna II. 5 and 6. Ṛg Vidhâna IV. 12. 1, 3 (Sapatnabâdhana).

(4) AG. I. 5; SG. I. 5. 5. Kau, Sû. 37. 7; GG. II. 1. 1. AG. I. 3. 11; HG. I. 19. 4.

(5) See under Saṁskâras

The idea of harmony is essentially Atharvanic. This Atharvanic idea takes a comprehensive view of harmony

30. Pâṇini at IV. 4. 96 describes a Hṛdya mantra which according to the commentators is a "Vaśîkaraṇamantra".

between man and man, man and woman, in community, between king and his subjects, and even between a cow and her calf. The Śrauta texts are also acquainted with such an idea, but they have included it in their Kâmyeṣṭayaḥ.(1) The RV has only two hymns of this sort.(2) And even the other Vedic texts harp on this theme occasionally only.(3) The so-called "Mitravindâḥ" are of this nature.(4)

(1) Śân. Śr. III. 6. 1.
(2) RV. X. 166; 191.
(3) MS. II. 6. 6. TB. II. 4. 4. 4 f. VS. VII. 75. ŚB. IV. 2. 4. 23. Âp. Gṛ. VIII. 22. 19f. Sâmavidhâna II. 5. Ṛgvidhâna IV. 20. 3; 24. 4.
(4) Śân. Śr. III. 7. Âś. Gṛ. II. 17. Kât. Śr. V. 12. 3.

The Atharvan priest was condemned as Grâmyayâjin or Pûgayâjin for he catered to the wants and fears of the poor. But on the other hand he dealt with the wants and fears of the mighty Kṣatriyas and Kings and priests. Thus he joined the two extremes of the society. Because the AV voiced the demands of the Brahmins, it came to be known as the Brahmaveda and because it showed extraordinary interest in the Kṣatriyas through its Râjakarmâṇi it came to be regarded as the Kṣatraveda.[31] In this double capacity the AV must have had a great influence on the Vedic religion. Especially the royal practices—the coronation, the election of the king etc. placed the Purohita in a position of the prime minister of the king. The RV and other Saṁhitâs refer to these practices(5) but in a scattering manner. The AV on the other hand is the main source of this side of the popular life. In the Śrauta ritual there are such sacrifices as Râjasûya, Vâjapeya, Sautrâmaṇi or Aśvamedha which are connected with the welfare of the princes but they must have had some inherent connection with the royal practices of the AV. In some of the Kâmyeṣṭayaḥ of the Śrauta sphere(6)

(5) RV. X. 103; 152; 173; 174; VI. 47. 26 ff; 75.
(6) Śaktistambhanivâraka in TS. II, 4. 13 MS II. 1. 12. "Jayakarma" in TS. II. 1. 13. MS. II. 5. 3, 8; 9.

31. Bloomfield, SBE. XLII Intro. p. xxvf.

Purohita is placed nearer the king and the Gṛhya Sûtras have(1) something akin to the battle charms of the AV. Can we legitimately hold them to be based on the popular pieces reported by the AV ?

(1) Âś. Gr. III. 12. Ṛgvidhâna II. 22 1; 24. 3–5; IV. 2. 3; VIII. 2, 1; 14. 5; 21. 1 ff. Sâmavidhâna III. 5 and 6. Agnipurâṇa chap. 259 vss. 66–75. Atharva Pari. 2ff.

From the very first stanza of the RV the entire Veda makes a clamorous demand for prosperity. The Gṛhya Sûtras have got practices to ensure it. But it is the AV and not less than one fifth of it deals with practices connected with the Pauṣṭikâni. These Pauṣṭikâni include house and home, field and river, grain and rain, cattle and horses, trading and gambling, journeying and returning, and all these are practices and prayers for prosperity. These Atharvan Pauṣṭikâni, unlike anywhere in the Vedic field, undertake to provide individual desires and special exigencies as do the Kâmyeṣṭayaḥ of the Śrauta and the measures undertaken by the Gṛhya sûtras. But the difference is that the extent and thoroughness of the Atharvan Pauṣṭikâni are not met with either in the Kâmyeṣṭayaḥ or in the Gṛhya rites or anywhere else. The RV and the other Vedic texts occasionally mention this or that aspect of Puṣṭikarma(2)32. It can even be said that the Gṛhya rites of the Puṣṭikarma are based upon the Pauṣṭikâni of the AV.

(2) RV. IV. 57. AV. III. 13 (when the field is ploughed). TS. III. 3. 8. 2–3 (with varients) AV. VI. 79 (to produce abundant grain). RV. VII. 103 (frog-hymn for rain). TS. V. 5 10, 1–5; MS. II. 13. 21; ÂPMB. II. 17 (the so-called Sarpâhutis to exorcise serpents) RV. X. 34 (gambler's hymn).

32. Vedic divinities called upon to furnish prosperity–Indra–RV. VII. 27. 3; Agni–TB. I. 2. 1. 21 ff; Agni Vaiśvânara–Âś. Śr. VIII. 11. 4: Śân. Śr. X. 9. 17; SV. I. 464 ff; MS. II. 10. 6; Uṣas–RV. X. 172. 4; VI. 17. 15; Sarasvatî–IV. 12. 4; Mṛgâreṣṭi of the Yajus texts to ward off danger and calamity TS. IV. 7 15; MS. III. 16. 5.

The Indo-Âryan idea of sin is very broad and complex. It is thought to be a morbid substance which may fasten itself on any person for a conscious act of the breaking of laws of gods. It may stick to the person without any of his conscious act. It is thought to be a physical defect something akin to disease. It is also believed to be transferable to another person. Gods too could not remain free from sin (Devakilbiṣa, Devainas VI. 111. 3). Bodily defects, evil dreams, mishaps, whimsicality of mind, omens and portents in life and nature and in short every sort of irregularity[33] was considered as sin and required expiation. The expiatory stanzas are common throughout mantra literature(1). In the absence of expiation a person who has committed sin is punished by Indra who takes away guilty man's strength or Varuṇa who holds him captive by means of his fetters(2). The AV deals with this subject in no less than 40 hymns. But its peculiarity is that it does not deal with defects in sacrifice[34]. The Prâyaśchitta hymns of the AV are general – for expiation of mental derangement, to release the fetters of Varuṇa, for debts incurred but not paid, for gambling debts, for practising

(1) RV. VII. 89. 5.
X. 164. 3.
VS. XX. 14–16.
TS. III. 3. 8. 1.
MS. IV. 14. 17.
TB. II. 4. 4. 8.
Kûṣmâṇḍa Homa
TA. II. 3. 6.
Kâmyeṣṭayaḥ
Pâpmanâ Gṛhîtasya
Iṣṭi TS. II. 3. 13.
(2) TS. II. 3. 13.

33. Auśanasâdbhutâni JAOS XV.

34. The GB. repeatedly assigns to Brahman the correction of blunders in the ritual—the Sandhâna of what is Viriṣṭa (GB. I. 1. 14, 15, 22 etc). Nevertheless the Prâyaśchitta mantras to be used in the ritual given in the Vai. Sût. (12. 8, 9), GB. (I. 2. 7) are presented in the Sakalapâṭha and do not occur in the AV Saṁhitâ. That the ritualistic Prâyaśchitta became prominent very late in the Atharvan school can be gathered from the six Prâyaśchitta chapters of the Vaitâna and also from the two hymns of the AV (VI. 114; XIX. 59) which deal with the Prâyaśchitta for defects in sacrifice.

sorcery, for a student at the time of his teacher's death, for eating food alone, for the younger brother who marries before his elder brother etc. Treatment of portentous occurrences, unlucky signs etc. also find their place in the sphere of the Atharvan Prâyaśchitta[35].

The presence of abnormal number of theosophic and cosmogonic hymns can not be readily interpreted as the peculiarity of the Atharvan. Some of them might have been adopted[36] by the Atharvâṇaḥ and Âṅgirasaḥ with the notion that Brahma—the AV has its true place in the Vedic sacrifice in distinction from the Trayî. The Atharvan theosophic and cosmogonic hymns are rather isolated from such of the hymns of the RV and other Saṁhitâs and the Upaniṣads. Such hymns of the AV are marked by their unsteadiness, application of important theosophic attributes in different contexts and mythological barrenness.

The poetry of the RV deals with the gods of nature but the Atharvan charms praise the more homely deities like Anumatî, Âryaman, and others. It also deals with demonology on a large scale. The deities of the Ṛgvedic pantheon like Agni, Rudra, Indra and the like are scarcely developed[37]. The bulk of the Atharvan poetry either deals with theosophy or cosmology or with the demon broods which had obsessed the Vedic mind. The hymn to Earth (XII. 1)[38] is the only piece of purest poetry in the whole of the Atharvan. The mother earth has a singular part in the AV. In the RV her part is quite restricted for only a very short hymn is addressed to her. But the Atharvan

35. Von Negelein JAOS XXXIII. pp. 71–144.

36. e. g. the Brahmodyas of Dîrgha–tamas–AV. IX. 9 and 10.

37. The treatment of Agni forms an exception. In the AV a further step is taken. Agni is here identified with Rudra (AV. IX. 28; XI. 2).

38. RV. X. 84.

hymn to Pṛthvî is conspicuous for its accuracy of description of numerous scenes and sights of the visible earth on which we live. The hymn is free from artificiality of any sort and even from the religious fervour. Our attention is fixed on that earth of ours where the animals roam, plants thrive and men live. The hymn is full of mythological interest and in every respect nothing similar to this gem of Vedic poetry can perhaps be found in the entire field of the Vedic texts.

The Atharvan connection with sacrifice is already discussed.[39] The AV is not much concerned with the greater functions of the Trayî except the rudiments of Agniṣṭoma, the three Savanas or Âprî litany. It was Prof. Ludwig who first pointed out the special Havis mentioned in the Atharvan hymns. We have few correspondences for them in the RV, in the Kâmyeṣṭayaḥ of the Śrauta literature. The Vrâtyastoma of the non-Atharvanic texts[1] possibly belonged to the Atharvan sphere. The entire book XV of the AV describes Vrâtya. The AV (XX. 127–136) and the Śâṅkhyâyana Śrauta Sûtra[2] only give the full texts of the Kuntâpa hymns. What is the real meaning of the term Kuntâpa is still to be known. But it looks probable that the Śâṅkhyâyana Śrauta Sûtra has taken from the AV. the arrangement of these Sûktas. These hymns have entirely popular character[3]. The liturgical

(1) PB. XVII. 1. Lât. Śr. VIII. 6.

(2) Śâṅ. Śr. XII. 14.

(3) They are called "Śilpas" AB. VI. 27ff.

39. The meagre connection between the AV and the Śrauta ceremonials explains the fact why the AV has only one Sûtra that of Kauśika which is both its Gṛhya and Śrauta sûtra in one. As for the Vaitâna Sûtra and the Gopatha Brâhmaṇa, they are expressly late productions. Moreover the simple practices of the AV had not the necessity of the Brâhmaṇas and the Śrauta sûtras as the Trayî had for the explanation and interpretation of the Śrauta ceremonials.

tradition of these Sûktas corresponds to the natural subdivision of the subject-matter in the Śâstras themselves. They are preceded by the Vṛṣâkapi hymn and followed by the Dâdhikra sts. This tradition is adopted by the Brâhmaṇas themselves.

The Atharvan indifference to Vedic Sacrifices—Some sort of indifference to Vedic Sacrifices can also be detected in the AV both in its mantras and practices. The AV. IX. 9 praises the hospitality due to guests. In this peculiar hymn hospitality to guests is metaphorically treated as a sacrifice. The entire hymn including its "Paryâyas" has but one theme viz. "Âtithya". At the end of the hymn the promise is given : "आप्नोतीमं लोकं आप्नोत्यमुं ज्योतिष्मतो लोकाञ्जयति य एवं वेद ।" in keeping with the Brâhmaṇa style. But the promised fruit is that of bigger sacrifices which are accompanied by complexity of sacrificial activities—the oblations of Soma and the efforts of many priests as prescribed by the Taryî. But here the same fruit is obtainable by the simple means of hospitality to guests. This idea is abundantly amplified by the later literature. Similar eariler and simpler means are provided by the Atharvan for obtaining the fruits of the greater Vedic ceremonials. Even the Kâmyeṣṭayaḥ of the YV involve a lengthy process in comparison with the practices supplied by the Kau. Sût. The short charms of the AV employed in the simple practices to be performed with the help of one fire and one priest must have given to the Vedic people a facility and economy which the costly, laborious and spectacular sacrifices of the Taryî could not have possibly afforded. So except for the heavenly happiness which was never the goal of the Atharvan hymns and practices and which was primarily the great promise of the Vedic sacrifices, the mass of the people might have been easily attracted by the AV and its performances.

The result of the rivalry between the Atharvans and the Traividyâs—Beyond doubt then there existed some rivalry between the followers of the Atharvan and those of the Trayî. And it was quite natural if it resulted in the disappearance of the Atharvans, or their merging in the larger fold of the Traividyâs. The variety of practices and beliefs connected with the house and home, field and cattle, love and marriage, village and trade have been preserved, made part and parcel of the cultural life of the Indo-Âryans for so many thousands of years. But where are the Atharvans who instituted these practices ? It is now an admitted fact that the Traividyâs looked upon the pacificatory rites and Saṁskâras and the beliefs of the followers of the AV which they had in connection with their medical, astrological or feminine practices, with an eye of suspicion. They condemned the followers of the AV as " Grâmya-yâjitraḥ " or " Pûga-yâjinaḥ " and were not ready to regard the AV as the Veda even. Their attention was directed wholly to the spectacular and great Śrauta sacrifices performed in accompaniment of the oblations of Soma juice and the recitation of Śâstras and Stotras. But this spectacular side of the Vedic sacrifices can not be imagined to have held the popular mind for a longer time. By the time the Vedic sacrifice was becoming topheavy the germs of its downfall were fast developing. During this period the Saṁhitâs were formed and the Śrauta performances had assumed the nature of collective efforts. The individual priest or the Yajamâna had little importance in them. They were carried on with the institution of three fires and a host of priests and involved a complexity of activities and the time was reached when they could not be performed by a person of lesser means than a king. There was no question of their being performed in every house. Moreover such sacrifices only promised the otherworldly fruit viz. heaven and the heavenly happi-

ness. Thus this Vedic institution of sacrifice which had bound together the hands of the followers of the Trayî and had grown into a rigid complexity by its rules and regulations to be observed at every step in the process of the sacrifice, where the Adhvaryu marshalled the things and materials, the Prasarpakas spread the cult; the expiations arising out of prolixity, quarrels out of diversity and greed out of all things resulted into a gradual downfall of the Śrauta religion.

The Traividyâs then might have looked around in search of something which would keep up their popularity and prestige. And it is just possible that the Atharvan practices suited their purpose admirably. The Atharvan practices, as we have seen, were simple enough and promised to fulfil every individual desire. If these could be harnessed to the Śrauta religion, an immediate incentive would very well be added to the other-worldly aim. The fulfilment of the worldly desires is always an immediate need of the people and if that could be gratified by the Śrauta sacrifices, it was but natural that the oozing popularity of the Śrauta religion could be effectively checked. Thus in the first instance the Darśapûrṇamâsa with its various Iṣṭis varying with their fruits was made sufficiently potent to give heroes, land, success in battle and in court, to exorcise demons, and goblins, to destroy the enemies, to cure diseases, to obtain lustre, wealth and the like. Had heaven been the only fruit of sacrifice, the popular mind would not have cared so much to undertake it. But when every desire that a man's mind could conceive, was made the fruit of sacrifice, the Śrauta religion thrived well but encroached directly upon the field of the activities of the Atharvan priest. The Prasarpakas were ready to vouch for the potency of the sacrifice in the attainment of all the desires with it. As a matter of fact we should look at the

Kâmyeṣṭayaḥ of the Traividyâs as the priestly effort to snatch the ground from under the feet of the followers of the Atharvan.

Again those Atharvan rites such as the Saṁskâras, Prâyaśchittas etc. which could be easily assimilated in the religion of the Trayî with least difficulty were assimilated. Many of such rites can be found in the Brâhmaṇas, Dharma-Sûtras and the Gṛhya-Sûtras. This helped the Traividyâs to carry out the Śrauta as well as the Gṛhya rites even without the help of an Atharvan priest. At times majestic appearance was given to some of the simple rites of the AV. Thus the simple Vrâtyastoma which originally belonged to the AV and which is not mentioned in the Taittirîya Saṁhitâ was enlarged upon by the Baudhâyana, Lâṭyâyana and other Śrauta Sûtras and was given the form of a Śrauta ceremonial. Thus if an outcast could get entrance in the Brahmin community with the means of a Soma-sacrifice and could win the sympathy of a large and respectable society, he would prefer that to the simple rite of the Atharvavedins. Even in the Vai. Sût. the Sts. from the book XX of the AV are rubricated for the Vrâtyastoma though they are all borrowed from the RV and not from the book XV. The same can be said about the Râjasûya.

With such and other remedies the Atharvavedins were made superfluous in the Vedic society and the result of it was that they either disappeared gradually merging in the fold of the Traividyâs or were forced to form a class by themselves by alliances with the Bhṛgus or the Âṅgirases.

CHAPTER VI

"THE SAGES OF THE ATHARVA VEDA"

(The sages of the AVS : Âṅgirases, Atharvans, Bhṛgus, the relation of the Atharvans and the Bhṛgus.)

The AV (IX. 23) mentions the name "Atharvâṇaḥ" in a general way as applicable to all the sages of the Atharvan hymns. Sâyaṇa does not give the names of the sages in his commentary on the hymns. The GB. gives the names of the three great sages—the Atharvans, the Âṅgirases and the Bhṛgus. In the published editions of the AVS at Ajmer and other places the names of the sages are not mentioned. The Paippalâda Saṁhitâ has also no names of the sages. The Sarvânukramaṇîs both Bṛhat and Laghu are our sole guides for the information of the names of the sages of the Atharvan hymns. Prof. Whitney in his translation of the AVS has made use of these Sarvânukramaṇîs in giving the names of the sages and deities of the Athravan hymns. But whence could the Anukramanîs get these names is an open question[1].

The sages of the Ṛgvedic hymns that appear in the AV are taken from the Ṛk-Sarvânukramaṇîs but there too the famous names of Vasiṣṭha and Gṛtsamada are absent. Only two hymns of the AV are attributed to Viśvâmitra and two to Kaśyapa. The AV (XVIII. 3. 15–16) gives a list of the ancient sages of the Vedic fame. There are seen many fictitious names in the list of the "Atharvâṇaḥ". Thus for instance "Apratiratha" (XIX. 13), Babhrupiṅgala (VI. 14), Pramochana (VI. 106). Parśochana (VI. 104) Garutman (IV. 6; 7; V. 13; VI. 12; VII. 58 ; X. 4) seem

1. Winternitz. "History of Indian Literature". p. 58.

to be imaginary. Even the name Nârâyaṇa of the Puruṣa Sûkta (XIX. 6 = RV. X. 90) or Sûryâ of the wedding hymn (XIV) seem to be mere inventions suitable to the subjects of the hymns. In some cases the sages and the deities of the hymns coincide (II. 15; X. 2; IV. 35; VII. 112 etc.). The sage Atharvan has contributed the maximum number of stanzas to the collection[2]. His name appears jointly with others also as Âtharvaṇa Vîtahavya (VI. 136). Hymns of some particular subjects are ascribed to particular sages, e. g. Kaṇva is the seer of the charms against insects (II. 31 and 32); Bâdarâyaṇi of the gambling stanzas; Atharvan of the funeral hymns etc[3].

The Vai. Sût. (1.3; 5.13; 7.16) gives Kauśika, Yuvan Kauśika, Bhâgali, Mâthara, Śaunaka and the general expression " Âchâryâḥ ". But the Kau. Sût. in addition to this general expression mentions such worthies as Gârgya, Pârthaśravas, Kâṅkâyana, Paribabhrava, Jâtikâyana, Kaurupati, Iṣuphâli, Devadarśa as the Atharvan teachers. The Atharvanic Upaniṣads frequently emphasize the authority of the Atharvan teachers as Sanatkumâra, Aṅgiras, Paippalâda and others. The Viṣṇu Purâṇa(1) mentions Śaunaka, Paippalâda, Aṅgirasa and others as the teachers of the AV. Such lists appear in the Skanda, Vâyu and other Purâṇas,(2) in which appear prominently the names of Sumantu, Kabandha, Devadarśin, Śaunaka, Jâjali, Aṅgiras, etc. These names agree to a large extent with those given by Mahîdhara[4]. The name Śaunaka is associated with the AVS.

(1) Viṣṇu Purâṇa III. 2. 56, 57.

(2) Skanda. P. VI. 37. Vâyu P. 60. 2-8. etc.

2. In the total of 6000 sts. nearly 2000 sts. are contributed by Atharvan.

3. For a complete list of the sages of the Atharvanic hymns see, C. V. Vaidya's " History of Sanskrit Literature " P. 209–211.

4. Muir. OST. III. Appendix p. 190.

and that of Paippalâda with the AVP. But among these the oldest and the most closely interwoven with the charms and spells of the AV are the three names –Atharvan, Aṅgiras and Bhṛgu.

These three names Atharvan, Aṅgiras and Bhṛgu are connected with the Vedic fire-cult, with the Atharva Veda and with the Vedic religion in general.

(1) **Âṅgirases**— Weber holds that the Âṅgirases were of the Indo–Iranian period. They were priests of that period.[5] Macdonell regards them as beings higher than men and lower than gods, working as attendants of Agni moving between sky and earth.[6] Agni is often called as Aṅgiras[(1)] and even Indra is called as the chief of Âṅgirases[(2)]. They are connected with Âdityas, Vasus, Maruts and Rudras[(3)] (XI. 8. 13). They are invoked as gods and Soma is offered to them[(4)]. They are particularly associated with Yama[(5)]. They are friends of Indra from whom they obtained the gift of immortality[(6)].

(1) RV. I. 75. 2; 127. 2; X. 92. 15.
(2) RV. I. 100. 4; 130. 3.
(3) RV. VII. 44, 4; VIII. 35. 14.
(4) RV. III. 10. 62; 53.7; IX. 62. 9.
(5) RV. X. 14. 3–5.
(6) RV. X. 62. 1.

They are the " Fathers " or " Our Fathers " or " Our Ancient Fathers "[(7)]. They are Brahmin priests[(8)]. They found Agni hidden in the woods and thought of the first ordinance of sacrifice[(9)]. It is by their sacrifice that they obtained friendship with Indra and immortality from him. Bṛhaspati is Aṅgiras[(10)].

(7) RV. I. 71. 2; I. 6. 2.
(8) RV. VII. 42. 1.
(9) RV. V. 11. 6. X. 67. 2.
(10) RV. II. 23. 18. VII. 73. 1.

5. Weber. Indische Studien I. 291 ff.
6. Macdonell. " Vedic Mythology " p. 143.

There are many myths about them. They opened the stall, drove out the cows and threw down Vala[(1)]. They caused the sun to mount the sky and spread out mother earth.[(2)] They had a hand in finding out the cows of Paṇis for Indra by Saramâ[(3)]. Their quarrel with the Âdityas is given in the Brâhmaṇas.[(4)]

(1) RV. I. 53. 3. VIII. 14. 8.

(2) RV. X. 62 3.

(3) RV. X. 108. 8, 10.

(4) SB. III; 5. 1. 13 f. AB. VI. 34. KB. XXX. 6. PB. XVI. 12. 1. GB. II. 6. 14. JB. III. 187 f.

Âṅgirases are regarded as semi-divine beings. They are called the sons of heaven and sons of gods and are identified with Indra and Agni and associated with Âdityas, Vasus, Rudras and Yama. But it cannot be doubted that they were originally a real clan. A single Aṅgiras was regarded as the ancestor and many Âṅgirases were the sons or descendants. As the members of a real clan they are called as Fathers and associated with Atharvans and Bhṛgus[(5)] (XI.8.13). That they were actually a priestly family is an accepted hypothesis[7]. Hillebrandt also suggested that they were originally a family but thinks that they fell outside the main Vedic tradition for sometime and when they came back again into it, they carried with them their ancestors as semi-divine beings[8]. From the Ṛgvedic references we are particularly impressed by the close connection of Âṅgirases with Indra. Especially in the feat of overthrowing Vala, the Âṅgirases show so much strength and courage that for the time being Indra recedes to the back-ground. The finding of the cows of Paṇis is to be linked with the release of the

(5) RV. X. 14. 6.

7. Weber. " History of Indian Literature " p. 31. Bloomfield. JAOS. XVII. 180-2.

8. Hillebrandt. " Vedische Mythologie ". II. 159 ff.

cows from the stall of Vala. Another special feature of the Âṅgirases is the finding of fire and establishing the ordinance of sacrifice.

The AV brings to the forefront another speciality of the Âṅgirases. In the Atharvan literature throughout and in the non-Atharvanic literature occasionally(1) the term Aṅgiras is associated with "hostile witchcraft". Even the designation of the AV as "Atharvâṅgirasaḥ" (X.7.20)(2) is to the effect of showing the two component parts of the Veda, Viz. Śânta and Ghora (GB. I.2.18 ; Vai.5.10 ; Kau. 8.16 ; 47.12). The ritual texts affiliated to the AV take the term Aṅgiras to mean "pertaining to hostile witchcraft or sorcery". Ghora Âṅgirasa is directly mentioned in the Vedic texts(3). The Atharvan Saṁhitâ exhibits decidedly the association of the term Aṅgiras with aggressive witchcraft. Thus we have "Kṛtyâ Âṅgîrasîḥ" (VIII.5.9), Pratîchîno Âṅgirasaḥ (X.1.6) etc. In the Ṛgvedic hymn about Saramâ and Paṇis(4) Saramâ threatens the Paṇis with the terrible Aṅgiras[9]. Bṛhaspati who is distinctly the representative Âṅgirasa is the divinity of witchcraft performances (Kau. 135.9). The functions of this divine Purodhas are stated in the AV.

(1) Âp. Śr. X 7. 1 ff. Śâṅ. Śr. XVI. 2. 1 ff. Ṛgvidhâna IV. 6. 2.

(2) ŚB. XI. 5. 6. 7.

(3) KB. XXX. 6. Âś. Śr. XII. 13, 1. Châ. Up. III. 17. 6.

(4) RV. X. 108.

" यदिन्द्र ब्रह्मणस्पतेऽपि मृषा चरामसि ।
प्रचेता न आङ्गिरसो दुरितात्पात्वंहसः ॥ (VI. 45. 3)

प्रतीचीन आङ्गिरसोऽध्यक्षो नः पुरोहितः ।
प्रतीचीः कृत्या आकृत्यामून् कृत्याकृतो जहि ॥ (X. 1. 6)

9. " इन्द्रो विदुराङ्गिरसश्च घोराः ।" (RV. X. 108. 10).

The Vedic texts, though they thus connect Angiras with terrible witchcraft, are silent about the reason of bringing them together. [10]

Two types of Ângirases are mentioned in the RV [1] the Navagvas and the Daśagvas. The Navagvas are also called as "Fathers" and they are also connected with the myth of Vala. [2] The Navagvas and the Daśagvas are also said to have praised Indra, completed the sacrifice in ten months and released the sun from darkness. The Ângirases are at times called as Virûpas. [3] They are also the sons of heaven, of Agni. Of these three subdivisions of Ângirases, the Navagvas were probably the most important, for they are frequently called as 'the chief among the Ângirases' (Ângirastama).

(1) RV. X. 65. 5, 6.

(2) RV. I. 62. 3. 4; V. 29. 12; V. 45. 7; VI. 22. 2; X. 108. 8.

(3) RV. III. 53. 7; X. 62. 5, 6.

" Ângirasâm Ayana " is the yearly sacrificial session (Sattra) of the Ângirases. It is a modification of Gavâm Ayana. [4] Such annual Sattras are mentioned in the Brâhmaṇas and Śrauta Sûtras. They are the oldest Vedic sacrifices. Such Ângirasâm Ayana or Ângirasâm Dvirâtra may be ceremonies invented by individual Ângirases belonging to the great family of the chief Angiras.

(4) Âś. Śr. II. 7. 1. AB. IV. 17. TS. VII. 5. 1. 1-2.

(2) **Atharvan** — He is an ancient priest. About him we come to know from the RV that he rubbed Agni forth in a way which is followed by others[5], and this same Agni became the

(5) RV. VI. 15. 17; 16. 3.

10. For the suggestion, see Bloomfield. SBE. XLII. Intro. xxiv. note 3.

messenger of Vivasvat. He established sacrifices and extended paths(1) and produced the sun. He is Indra's helper(2). He practised devotion along with Manu and Dadhyañcha(3). The priests invoke goblin-destroying fire as Atharvan did(4).

(1) RV. I. 83. 5. X. 92. 10.
(2) RV. X. 48. 2.
(3) I. 80. 16.
(4) RV. X. 87. 12.

The AV tells us that Atharvan brought a cup of Soma to Indra (XVIII. 3. 45), received from Varuṇa a mystic speckled cow (V. 61 ; VII. 104). He is also said to dwell in heaven along with gods (IV. 7. 1 ; XI. 6. 13) destroying goblins. The Atharvans destroy goblins with magic herbs (IV. 37. 7).

The Vedic references point out Atharvan both as a priest (when in singular) and family (when in plural) of divine rank. In the RV, AV and even in the Śatapatha Brâhmaṇa(5) he appears as an ancient priest and teacher. The RV mentions Bṛhaddiva Âtharvaṇa as a real poet(6). Dadhyañcha was the son of Atharvan(7). He is also said to have kindled Agni and is counted among ancient sacrificers. He is connected with the myth of obtaining the cows. But of particular importance is the myth about Madhu. It is said that Dadhyañcha with the head of a horse proclaimed Madhuvidyâ to Aśvins(8). Indra is also brought in this myth ; for while searching for the head of a horse hidden in the mountains, he found it in Śaryaṇâvat, and killed 99 Vṛtras(9). This myth of Madhuvidyâ is interpreted by Hillebrandt[11] as referring to the use of honey in the ritual by the Atharvans. Bergaigne identifies Dadhyañcha with Soma[12].

(5) ŚB. XIV. 5. 5. 22. 7. 3. 28.
(6) RV. X. 120. 9.
(7) RV. I. 116. 12; 117. 22; VI. 16. 14.
(8) RV. I. 83. 13–14; 116. 12 ; 117. 22 ; 119. 9.
(9) RV. I. 84. 13, 14.

11. Hillebrandt. " Vedische Mythologie ". II. 174.
12. Bergaigne " La Religion Vedique " II. 456–60.

But the suggestion that Dadhyañcha is lightning-fire, the horse's head represents speed, the voice indicates thunder, the bones stand for thunderbolt, is indeed very ingenious because it explains the connection of lighting with Soma, with Indra and with Agni.[13] In the later literature the Vedic Dadhyañcha Âtharvaṇa appears as Dadhîchi and the story of how Indra killed Vṛtra with the bones of Dadhîchi is reproduced in the Mahâbhârata.

The name Atharvan appears in the title of the AV and there it represents the auspicious side of the Veda. The word Atharvan in Atharvâṅgiras or Atharva Veda refers to Bheṣajâni, Śânta or Pauṣṭika part of the Veda as opposed to the Âṅgirasa part which stands for terrible, hostile, Ghora and Abhichâra[(1)] (XI. 6.14). The term Atharvan is so much identified with auspiciousness that it is extended to plants even (Vai. 5.10 ; GB. I. 1.18). Bhiṣag Âtharvaṇa appears as a teacher in the Kâṭhaka Saṁhitâ[(2)] and Śaṁyu Âtharvaṇa in the Gopatha Brâhmaṇa (I. 2. 18) and probably metaphorically Śânti[(3)], as the name of the wife of Atharvan is due to Atharvan connection with Śânta (cf. Kau. 125.2). The GB. narrates the fanciful creation of 20 Atharvan sages (I.1.5–8) corresponding, of course, to the 20 books of the AV. But it clearly asserts separate character of the Atharvans and Âṅgirases and associates the former with Bheṣajam (I. 3. 4). Thus originally the name Atharvan denoted " holy charms " which were either composed or seen by the mythical sage Atharvan or his descendants.

(1) Śâṅ. Śr. XVI. 2. 1 f. Âp. Śr. X. 7. 1f. ŚB. XIII. 4. 3. 3.

(2) KS. XVI. 3 also PB. XII. 9. 10. XVI. 10. 10.

(3) Viṣṇu. P. I. 110. 200. Bhâg. P. III, 24. 24.

13. Macdonell " Vedic Mythology " p. 142.
Keith " Religion and Philosophy of Veda " I. 225.

As pointed before, as the Ângirases have their connection with Indra so in the case of the Atharvans, they are closely associated with Agni. Their intimate connection with Agni is to be known from the meaning of their name (Atharvan-Atharyu-Athara, Âtar-fire) ; their special way of rubbing fire ; their making Agni the messenger to Vivasvat and many other facts about them[14]. And like Âṅgirases they are not connected with hostile witchcraft.

(3) **Bhṛgu** — Except a single reference, the name Bhṛgu appears 22 times in the RV in plural. Like Âṅgirases and Atharvans they are connected with Agni, even etymologically (from√Bhrâj to shine). Bhṛgus found out Agni in waters[1]; they established Agni among men[2]; they got the gift of Agni from Mâtariśvan[3]; they rubbed him and invoked him ; they are mentioned as Fathers along with Atharvan and Aṅgiras[4]; like them too, they are connected with the order of sacrifice. While Atharvan established rites with sacrifice, the Bhṛgus showed themselves as gods with their skill[5]. The sacrificers speak of them as Soma-loving fathers and invoke Agni as the Bhṛgus and Âṅgirases did[6]. The work of the Bhṛgus consists mainly in discovering fire, lighting it up, and taking care of it. In the Ṛgvedic references, on account of their association with Manu[7], Yatis (V. 19. 1) and Praskaṇva[8] ; their mention as the enemies of Sudâsa along with Druhyus and Turvaśas[9] ; they appear to be the

(1) RV. X. 46. 2.
(2) RV. II. 4. 6 ; I. 58. 6.
(3) RV. I. 60. 1; III. 2, 4.
(4) RV. X, 14. 6.
(5) RV. X. 92. 10.
(6) RV. VIII. 43.13.
(7) RV. VIII. 43.13. X. 46.9.
(8) RV. VIII. 3.9.
(9) RV. VII. 18.6.

14. The Avestan word Âthravan is derived from Âtar (fire) as the Vedic word Atharvan is derived from Atharyu–flaming (fire-RV. VII. 1. 1). This fact also points out the connection between Agni and Atharvan.

designation of a tribe of some historical character. It is also important to note that they are always called the chief of their tribe; are said to have gained their desires[1] and are mentioned in a proverbial way as the scarers of demons (Makha)[2]. Like Âṅgirases and Atharvans they stand on equality with gods[3].

(1) RV. VIII. 3. 16.
(2) RV. IX. 101. 13.
(3) RV. VIII. 35. 3. X. 92. 10.

The AV mentions Bhṛgu (sing.) as the representative of a tribe (V. 19. 1)[4]. In the Brâhmaṇas he is called as the son of Varuṇa[5]. In the ritual literature there are clear references to real Bhârgavas and their practices of fire-piling and their mode of dividing of offerings. Like the Atharvans the Bhṛgus are clearly associated with fire-lightning[15]. The Bhârgava family[16] with Bhṛgu at its head claims divine origin[6]. The Aitaśâyana Âjâneya are spoken of as the worst of Bhṛgus (Bhṛgûṇâm pâpiṣṭhâḥ)[7].

(4) AB. II. 20. 7.
(5) TA. IX. 1. AB. III. 34. 1. PB. XVIII. 9. 1. ŚB. XI. 6. 1. 1. JB. I. 42. II. 202.
(6) Nirukta III. 17. Bṛhat-Devatâ V. 97. 100.
(7) KB. XXX. 5.

In the AV the Bhṛgus are mentioned only four times. One of these references (XVIII. 1. 58) is identical with a Ṛgvedic one. Elsewhere (II. 5. 3) it is said that Indra clove Vala asunder as Bhṛgu conquered his enemies in the intoxication of Soma. In V. 19. 1 Sṛñjayas and Vaitahavyas are said to have perished because they insulted Bhṛgus.

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15. For the consensus of opinions on this point, see, Macdonell "Vedic Mythology" pp. 100, 141.

16. The Anukramaṇî to the RV makes mention of the following Bhârgavas as the seers of hymns. Iṭa (X. 171), Kavi (IX. 47–49; 75–79), Kritnu (VIII. 79), Gṛtsamada (II. 1–3; 8–43; IX. 86; 46–48), Chyavana (X. 19), Jamadagni (III. 62. 16–18; VIII. 101; X. 62, 65; 67. 16–18; X. 110; 137. 6; 167), Nema (VIII. 100), Prayoga (VIII. 102), Vena (IX. 85; X. 123), Somâhuti (II. 4–7), Syûmarasmi (X. 77–78).

Untenable conclusions are derived by Emil Sieg[17] from two references in RV[(1)] where the Bhṛgus are referred to as waggon-builders. He believes that in these references is to be found the primitive nucleus of the legend i. e. Bhṛgu was originally merely a name for a "handicraftsman" and then connects this conclusion–that in the capacity of a worker with wood, Bhṛgu might have naturally been the discoverer of fire by friction. But obviously this conclusion is based on too much assumption. Equally bold is the suggestion[18] that the Bhṛgus were originally "Indids" (Dravidians). Many such unacceptable theories have been put forward[19].

(1) RV. IV. 16. 20. X. 39 14.

As a matter of fact the Vedic references do not tell so much about Bhṛgu or Bhârgava, except that they were devoted to fire-cult, procured fire by friction, fought in the "battle of ten kings" and came into conflict with Sṛñjayas and Vaitahavyas and lastly being rather revengeful by nature they were adept in black magic. But it is the Mahâbhârata from which we know much about the Bhârgavas.[20] There they, as if, spring into prominence all of a sudden. The great Epic is a veritable mine of Bhârgava materials and legends. The original nucleus of the Epic was only of 24000 vss. but the Bhârgava element has raised the number to 1,000,000 vss. and turned the Bhârata into the Mahâbhârata.

17. In his article in the "Encyclopaedia of Religion and Ethics".
18. Dr. H. Weller, "Annals of Bhandarkar Oriental Research Institute" Vol. 18. pp. 262–302.
19. Von Schroeder (Arische Religion II. 486) sees in the story of Bhṛgu's hauteur and visit to hell a faint echo of Prometheus legend. Weber ascribed Indo-Germanic antiquity to Bhṛgu-vâruṇi and found affinity for Bhṛgu with a similar Greek name. Kuhn tried to harmonize the Greek myth regarding the descent of fire with the Vedic.
20. Dr. V. S. Sukathankar "Epic Studies VI" – "The Bhṛgus and the Bhârata" Annals of BORI XVIII. pp. 1–76.

The great Epic gives divergent accounts of the births of Bhṛgu and his descendants, repeats the legend of Bhârgava Paraśurâma time and again, relates the different legends of Bhârgavas such as Aurva, Dadhîchi, Mârkaṇḍeya, Vîtahavya, Chyavana, Uttaṅka, the cursing of Nahuṣa by a Bhṛgu etc. From all these legends we come to know :—

(a) that the Bhṛgus were a clan of warlike Brahmins who had contracted matrimonial relations with the Kṣatriyas;

(b) that they were brave, arrogant and of revengeful nature ;

(c) that their prowess depended equally on weapons and witchcraft ;

(d) and that they were interested in Dharma and Nîti.

But it should be noted that the eminence of the Bhârgavas in the Epic is not without support from the Vedic references, howsoever, rudimentary and faint it might be. Thus when we find in the Mahâbhârata, Agni playing an important part in the Bhṛgu legends we are reminded of the Vedic Bhṛgus and their fire-cult; the Cyhavana-Aśvin legend given in the Epic is directly traced to the RV. The witchcraft element[21] in the Bhârgava legends is directly based upon the connection of the Bhṛgus with the AV and the AV V. 19. 1 is a sufficient reference to point out that the Bhṛgus had championed the cause of the Brahmins against the Kṣatriyas. Emil Sieg even goes so far as to connect "Kesaraprabandhâ" (V. 18) with the episode of Jamadagni and "Reṇukâ" and identifies Vaitaharyas with the Haihayas.[(1)] Nothing especial is found in the Vedic literature to

(1) Mahâ. Bhâ. XIII. 30.

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21. The revival of the dead by Bhârgava Śukra; the paralysing of the arm of Indra by Chyavana; the creation of the monster Maha etc. fall clearly within the sphere of magic and witchcraft.

support the fondness of the Bhârgavas for Dharma and Nîti.[22]

The relations of the Atharvans with the Bhṛgus—It is a very curious fact that the Vedic references[(1)] show frequently association of Bhṛgus with the Âṅgirases and rarely with the Atharvans and conversely of the Atharvans with the Âṅgirases and rarely with the Bhṛgus. Bhṛgvaṅgirasaḥ and Atharvâṅgirasaḥ are the titles of the AV and both are found in the Atharvavedic and non-Atharvavedic texts. But nowhere is found the title in which Bhṛgu and Atharvan are compounded. The term Bhṛgvaṅgirasaḥ is as a matter of fact more favourite with the Atharvan ritual texts (Kau. 63. 3 ; 94. 2–4 ; Vai. 1. 5; GB. I. 1. 39 ; I. 2. 18) and the Pariśiṣṭas. But this title is not found in the AV Saṁhitâ proper. On account of these associations, Prof. Bloomfield remarks : " The juxtaposition of Bhṛgu and Atharvan is decidedly rarer in this (Vedic) class of texts (e. g. Âp. Śr. IV. 12. 10), that of Bhṛgu and Aṅgiras continues in the Mahâbhârata and later "[23]. But from this the conclusion he arrives at is that,

(1) Bhṛgu and Âṅgirases RV. VIII. 43. 13.
Atharvan and Âṅgirases RV. XI. 8. 13.
But see Bhṛgu with Atharvan RV. X 14. 6. and also see in this connection
TS. I. 1. 7. 2.
Ms. I. 1. 8.
VS. I 18.
TB. I. 1. 4. 8. III. 2. 7. 6.
ŚB. I. 2. 1. 13.
Kât. Śr. II. 4. 38.
Âp. Śr. I. 12. 3. 23. 6.
Nirukta V. 5.

22. The Mahâbhârata has abounding evidence for this : Bhârgava Mârkaṇḍeya's discourses in over 51 chapters in the Âraṇya Parvan; Bhṛgu–Bhâradvâja Saṁvâda in the Śânti Parvan; (chapters 182–192); discussions between Bhârgava Śukra and Bali about various religious occasions etc. Manusmṛti is communicated by Bhṛgu and so it is called as " Bhârgava Saṁhitâ ". According to Bühler's computation 260 vss. from it are found in the Mahâbhârata verbatim.

23. Bloomfield SBE XLII Intro. xxvii Note 2.

"this collocation suggested to the Atharvavedins a mode of freshning up the more trite combination Atharvâṅgirasaḥ".

Some Vedic references treat the names Atharvan, Aṅgiras and Bhṛgu as if they were mere equivalents. Thus the Taittirîya Saṁhitâ (1) mentions a Dadhyañcha Âtharvaṇa while the Pañchaviṁśa Brâhmaṇa (2) gives a Dadhyañcha Âṅgirasa. The Śatapatha Brâhmaṇa (3) makes Chyavana both a Bhârgava and an Âṅgirasa. The Gopatha Brâhmaṇa in its account of the creation of Atharvan sages tells us that the first Atharvan became Bhṛgu (I. 2.3). The Chûlikâ Upaniṣad (4) makes the statement that the Bhṛgus are the foremost among the Atharvans. This general synonymy of the three names is thought of as owing to their common function of the production or service of fire. Hillebrandt's suggestion that the Bhṛgus are the clan and the Atharvans its priests[24] is already rejected[25] on the ground of inadequate evidence.

(1) TS. V. 1. 4. 4.
(2) PB. XII. 8. 6.
(3) ŚB. IV. 1. 5. 1.
(4) Chûlikâ 10.

We have already seen that the feats and achievements of the Âṅgirases and the Bhṛgus have little that is common. Despite the fact that Bhṛgus and Âṅgirases are included among the "Ancient Fathers" and are connected with the cult of fire of the Indo-Âryans, the Bhṛgus show certain clear distinctions of character from the Âṅgirases. While the Âṅgirases were essentially active in the business of finding out the cows or aid Indra in breaking the stall of Vala at least by their songs, the task of the Bhṛgus is confined to the discovery of fire, its lighting up and its care. Moreover the Brâhmaṇas make Bhṛgu the son of Varuṇa while Âṅgirases are closely associated and even identified with Indra.

24. Hillebrandt, "Vedische Mythologie". II. 173 ff.
25. Keith, "Religion and Philosophy of Veda". p. 225.

Again, the hostile witchcraft which is the special charge of the Âṅgirases according to AV is nowhere brought in connection with Bhṛgus. Even the Mahâbhârata references make witchcraft of the Bhṛgus more constructive and defensive. All this would merely suggest that the priestly families of Bhṛgus and Aṅgiras were quite distinct but were brought into a closer connection on account of their cult of fire, their use of magic and their relation with the Atharva Veda.[26]

But relations between the Atharvans and the Bhṛgus are pervaded by a sense of vagueness. We can not definitely state why the association of the Bhṛgus and Atharvans became rarer and rarer from the Ṛgvedic times downwards and why the AV which was once Atharvâṅgirasaḥ became later Bhṛgvaṅgirasaḥ i.e. why *Bhṛgu* should take the place of Atharvan. It is also a noteworthy fact that the term Bhṛgus is in general in plural which suggests that they formed a group or a class and that Bhṛgu in singular as the representative of the Bhṛgu tribe was a later invention for the Atharvavedicreferences as " Bhṛguṁ himsitvâ" (V. 19.1) or " Bhṛgur na sasahe śatrûn " (II. 5.3) are only too general statements. The Mahâbhârata references too, as do those from the Brâhmaṇas, show a marked divergence in giving the accounts of the creation of the first Bhṛgu. This, therefore, may mean that the tribe of the Bhṛgus formed originally a branch of some other class of priests as for example that of the Atharvan. It has been pointed out in connection with the Âṅgirases that Navagvas, Daśagvas and Virûpas were some of the types or branches among them ; it is not, then, unlikely that Bhṛgus were a type or branch of the Atharvans.

26. This accounts for the special facilities enjoyed in marriage by those belonging to Bhṛgu and Aṅgiras Gotras.

Even in such rare Ṛgvedic passages where the Bhṛgus are said to be remembered with the Atharvans e. g.

आङ्गिरसो नः पितरो नवग्वा अथर्वाणो भृगवः सोम्यासः ।
(1) RV. X. 14. 6. तेषां वयं सुमतौ यज्ञियानामपि भद्रे सौमनसे स्याम ॥ (1)
तेहि प्रजाया अभरन्त वि श्रवो बृहस्पतिर्वृषभः सोमजामयः ।
(2) RV. X. 92. 10. यज्ञैरथर्वा प्रथमो विधारयद्देवा दक्षैर्भृगवः सं चिकित्रिरे ॥(2)

there is nothing to contradict the suggestion that the Bhṛgus were a type of the Atharvan family as the Navagvas were of the Âṅgirases. On the other hand, the latter passage : " While Atharvan established rites with sacrifices, the Bhṛgus showed themselves as gods with dexterity " gets a new light in view of the relations between the Atharvans and the Bhṛgus.

If we were to hold that the Bhṛgus were a type of the Atharvans then reference from the Gopatha Brâhmaṇa and that from the Chûlikâ Upaniṣad can reasonably be interpreted, and we can justify the appearance of the term Bhṛgu in place of the term Atharvan in the title of the AV. viz. Atharvâṅgirasaḥ which is particularly mentioned in the Atharvan ritual texts. The association of the Atharvan and Aṅgiras which is frequent in the Vedic texts and the regular association of the Âṅgirases and Bhṛgus in the post-Vedic literature and especially in the Mahâbhârata do not conflict in any way. As the custodians of the Atharva Veda, magic and witchcraft were the special weapons of the Âṅgirases and Bhṛgus.

It seems that in the post-Vedic period the Bhṛgus came into prominence, not all of a sudden but gradually. In the AV the Bhṛgus are mentioned only four times and the RV mentions them only for 22 times. In singular and in plural the terms Atharvan and Atharvans are mentioned several times in the AV and the RV. From these mere

numbers of references we can think that in the Vedic period the Atharvans enjoyed fame and greatness which was later on transferred to the Bhṛgus. The Bhṛgus came out in their full glory in the Brâhmaṇa period and in the days of the great Epic-Mahâbhârata. The Epic is almost the Bhṛgu recension, in which Atharvans come as a mere distant echo. This looks like a clear indication of Bhṛgus completely eclipsing the original and the main stock—the Atharvans. This would also account for the statement in the Mahâbhârata that there were only four Kulagotras — Bhṛgu, Aṅgiras, Kaśyapa, and Vasiṣṭha,[27] and why the name Atharvan is missing in the lists of Gotras and Pravaras and in the lists of the Sapta Ṛsis[28].

" Conclusions "

From the foregoing description of the Atharvavedic civilization it becomes quite clear that the AV is the peculiar production of the Indo–Āryan mind. In spite of so many common points the Atharvan exhibits a marked difference from the rest of the Vedic literature. This is due to the nature and spirit of the Saṁhitâ. Following can be deduced by way of conclusions :—

(1) The AV. deals primarily with the house-ceremonies (Gṛhya rites) and contains very scanty information about the Śrauta performances. It is a product of the popular religion of the Vedic times as opposed to the hieratic religion of the Trayî.

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27. " चत्वारि कुलगोत्राणि समुत्पन्नानि भारत।
अङ्गिराः कश्यपश्चैव वसिष्ठो भृगुरेव च ॥ "

28. V. W. Karambelkar. " The Bhṛgus and the Atharvans " in Journal of Indian History. XXVI. pt–II. No. 77. pp 107 ff.

(2) The Atharvan charms are pervaded with genuine " Âryan spirit " (e. g. III. 12 ; 30 ; IV. 8 ; VII. 36 ; 57 etc.) in spite of its little indulgence in unholy witchcraft.

(3) The AV serves the purpose of the secular history of the Vedic Âryans. It depicts the private side of Âryan life during Vedic times. It is a faithful record of the beliefs, customs, manners and tendencies of the period.

(4) The Atharvan civilization shows an advanced stage of the Indo-Âryan culture. In it the Brahmins call themselves as " gods " ; the caste-system has assumed a rigid form ; distinction is made between the Ârya and Śûdra ; the countries of Magadha and Aṅga are mentioned by name ; the river Yamunâ is mentioned for the first time ; the Bengal tiger is mentioned as a thing of terror ; it exhibits an advanced knowledge of human and animal anatomy ; XI. 7 gives a complete catalogue of the Śrauta sacrifices ; the gods Savitar, Tvaṣṭar and Prajâpati are fused together ; it mentions the system of Nakṣatras, the planet Râhu, the boar incarnation of Viṣṇu, the development of the expiation other than sacrificial are some of the clear signs of the advance of civilization.

(5) The Atharvan tradition is quite unusual. Supported by its ritual text, the Kauśika Sûtra, it brings to light quite unexpectedly the picture of the ancient Ârya in his external nature as a devout worshipper of the Brahmanic gods and also in his inner nature which was " rapacious, fear-ridden, hateful, lustful, and addicted to sorcery ". The romantic side of the AV consists in this.

(6) Prayer and action are more closely allied in the case of the AV than in the case of the Trayî.

(7) The main themes of the AV are of such nature that they were practically ignored by the three Vedas owing to their preoccupation with the Śrauta sacrifices.

(8) The Atharvan moves in social extremes. It catered largely to the wants of the poor ignorant villagers and also supported the majestic rites in the interest of mighty kings.

(9) The claims and prerogatives of Brahmins have reached in the AV to the highest pitch. Their inviolability (Ajeyyatâ, Abâdhyatâ) are emphasized time and again. Their demands for Dakṣiṇâ have become more and more exhorbitant.

(10) Expiation, other than sacrificial, is made special charge of the Atharvan.

(11) Theosophic material is unexpectedly large in the AV. It can not be said to be devoid of any originality. It is neither inorganic nor loosely attached to the Saṁhitâ. But the peculiarity of the Atharvanic theosophy is its restless desire to produce some magic effect, and transferring temporarily philosophic attributes to ordinary things.

(12) The Atharvan is barren on the side of mythological fancy.

APPENDIX (A)

" THE ATHARVAN LITERATURE "

(*Old and New*)

(*Old Literature* — the Gopatha Brâhmaṇa, the Vaitâna Sûtra, the Kauśika Sûtra, the commentaries on the Kauśika, the Kalpa works—the Nakṣatra Kalpa, the Śântikalpa, the Âṅgirasa Kalpa, the Pariśiṣṭas, the Lakṣaṇa Granthas–Chaturâdhyâyî, Prâtiśâkhya, Pañchapaṭalikâ, Dantyoṣṭhavidhi, Bṛhat–sarvânukramaṇì, Mâṇḍûkì Śikṣâ, Âtharvaṇa-Jyotiṣa, Svaraśâstra, Prâyaśchitta and Vidhâna texts, Upaniṣads, Sâyaṇa's Introduction.)

(*New Literature*—Bibliography).

(1) The Gopatha Brâhmaṇa[1]—The work bears no name of the author. It is divided into two parts—the Pûrva Brâhmaṇa and the Uttara Brâhmaṇa. The former consists of five Prapâṭhakas and the latter contains six Prapâṭhakas[2]. The text is to a greater extent compiled with the materials derived from the other older Brâhmaṇas. It is also dependent upon the Vaitâna Sûtra to a large extent. The Pûrva Brâhmaṇa does not present materials in accord and connection with the order of Yajñakarma as given either in the

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1. *Editions*—(i) by Dr. Rajendralal Mitra, Calcutta 1872.
   (ii) by Dr. Gaastra.

   Studies—" The Atharva Veda and the Gopatha Brâhmaṇa " (Bloomfield. Grundriss Series).
   " The position of the Gopatha Brâhmaṇa in the Vedic Literature ". Bloomfield. JAOS. XIX. 1898.
   " Introduction " by R. Mitra.

2. According to the Atharva Pariśiṣta (49) the GB. was formerly of 100 Prapâṭhakas.

Vaitâna or in other Śrauta texts. But in the Uttara Brâhmaṇa the order given by the Vaitâna is mainly followed. Prof. Bloomfield is of opinion that both the halves of the GB. are very late productions composed after the Vaitâna and that it does not follow any Atharvanic tradition. The Pûrva Brâhmaṇa is later than the Uttara and as a result the work must have been compiled by more than one hand. As regards the matter and the mantra-material, the work is considered to be scrappy, sporadic and incomplete. Much of the material is drawn from the Vaitâna, Śatapatha Brâhmaṇa, Kâṭhaka Saṁhitâ, Aitareya Brâhmaṇa and other texts. The diction is, therefore, borrowed and assimilated to the Atharvanic speciality. No time-limit of the work can be determined.

The Pûrva Brâhmaṇa—It consists of five Prapâṭhakas. Its subject-matter is not particularly Yajñakarma. It is largely borrowed from the Śatapatha Brâhmaṇa (Books XI and XII). It deals mainly with the theosophic treatment of Sattra and other Soma-sacrifices. Its aim lies in the glorification of the Atharvan (4 Vedas : I. 4 ; 24 ; Atharvan, Aṅgiras and Bhṛgu I. 5. 10; 11, 15, 19). It takes for granted the existence of the AV Saṁhitâ of 20 books, the Kau. Sût. and the Vai. Sût. It is to a certain extent energetic, independent, and has the aspect of a Pariśiṣṭa though in its earlier part it looks more like an Upaniṣad. It seems a late production because it mentions god Śiva in ts Paurâṇic form (I. 2. 8) ; an evil divinity Doṣpati, a sage in the beginning of Dvâpara Yuga (I. 1. 28) ; and states advanced grammatical matters (I. 1. 25-27). Of its original parts may be mentioned 'Cosmology' (I. 1. 1-15), 'Praṇava Upaniṣad' (I. 1. 16-30) ; 'Gâyatrî Upaniṣad' (I. 1. 31-38), 'the duties of a Brahmachârin' (I. 2. 1-9)

in which XI. 5 is rubricated. The last three sections of the Pûrva Brâhmaṇa are metrical.

Contents— Prapâṭhaka I (1–39)— The Atharvanic cosmology, the Praṇava Upaniṣad, Gâyatrî Upaniṣad, Âchamana rite etc.

Prapâṭhaka II (1–29)—The duties of a Brahmachârin, acquisition of sacrificial place, Devayajña, Brahmaudana at the Agnyâdheya, the Santâpana fire, pre-eminence of the Brahman priest versed in the Atharvan etc.

Prapâṭhaka III (1–23)— Mystic explanation of new-moon and the full-moon sacrifices, of Agnihotra, notes on Agniṣṭoma and Dîkṣâ.

Prapâṭhaka IV— Mystic explanation of the Sattra of a year.

Prapâṭhaka V (1–25)— The same continued, a metrical treatise on sacrifice in the interest of the Atharvavedins.

In this Pûrva Brâhmaṇa throughout there are clearly original Atharvavedic metrical passages which are not to be found in other older texts.

The Uttara Brâhmaṇa—It consists of six prapâṭhakas and 123 sections. This part of the GB. is largely dependent upon other Brâhmaṇas and Saṁhitâs and the Vaitâna Sûtra. There is little originality here except the 'Prâśitra legend '[3] (II. 1. 2–3), the explanation of Makha (II. 2. 5), and some touches here and there. Otherwise the whole of the latter part is based upon the borrowed material.

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3. Though this legend is based on an older tradition yet here it is introduced by the sages like Barhî Âṅgirasa, Dadhma Âṅgirasa and is given an Atharvanic touch.

Contents—Prapâṭhaka I (II. 1. 1–26) The new-moon and full-moon sacrifices, Kâmyeṣṭayaḥ, Âgrahâyaṇa, Agnichayana, Châturmâsyâni.

Prapâṭhaka II (II. 2. 1–15)— Tanûnaptra ceremony of the Agniṣṭoma, the Upasad days and continuation of the Agniṣṭoma, the Stomabhâga mantras.

Prapâṭhaka III (II. 3. 1–20)— Agniṣṭoma continued, Vaṣatkâra, Anuvaṣatkâra, Ṛtugraha, Prâtaḥsavana of the Ekâha, the Mâdhyandina Savana of the Ekâha.

Prapâṭhaka IV (II. 4.1–19)—The Mâdhyandina Savana continued, the Tṛtîya Savana of the Ekâha, the Ṣoḍaśin.

Prapâṭhaka V (II. 5. 1–16)— Atirâtra, Sautrâmaṇi, Vâjapeya, Âptoryâma, the Ahîna sacrifices.

Prapâṭhaka VI— The Ahîna sacrifices continued.

On the whole the structure of the book is loose and meant to record the beliefs and the position of the Atharvans in regard to the general aspects of the Vedic lore and sacrifice. The leading theme, especially in the first part, is to carry to the forefront the claims of the AV and of the one who is versed in the Atharvâṅgiras. The work clearly associates itself with the AV and the Brahman (Sarvavid).[4] It belongs to the Saunakîya school of the AV rather than to that of the Paippalâdas. But it is acquainted with the latter school also.[5]

(2) The Vaitâna Sûtra[6]—It is also called as the Vitânakalpa[7] or Vidhânakalpa. And it is also a work without the

4. GB. I. 2. 18; 5. 11, 15, 19.
5. GB. I. 2. 21; I. 2. 8; I. 2. 7.
6. *Edition*—Text and Translation–R Garbe, London and Strassburg 1878.
   Studies—" Introduction " by Garbe.
   " On the Position of the Vaitâna Sûtra in the literature of the AV. ". Bloomfield, JAOS XI. pp. 375–388.
7. In the Atharva Pariśiṣṭa (49).

name of its author. Its relation with the AV Saṁhitâ is peculiar in as much as it differs from the Kau. and agrees with the GB. It is considered as the Śrauta manual of the AV. The Kau. Sût. owes its peculiarity to the fact that it opened up channels for the performances for the individuals based upon the spells and charms of the AV but the Vaitâna is out to establish the canonicity of the AV. It has rubricated the Atharvan mantras in the ritual setting of the Śrauta sacrifices. In general, the Gṛhya Sûtras are dependent upon Śrauta Sûtras but in the case of the Vaitâna, though it is a manual of Śrauta it is dependent upon the Kau. Sût. So much is this dependence peculiar that it looks as if the Kau. is the Saṁhitâ of the Vaitâna, and it takes for granted the ritual of the Kau. Sût. But this dependence is only one-sided, for the Kau. shows no sign of contact with the Vai. Prof. Bloomfield sums up[8] the position of the Vai. as follows :—" It is not the product of the practices in Vedic ceremonies which have slowly and gradually developed into a certain school but probably somewhat conscious product made at a time when Atharvavedins, in course of their polemics with the priests of other Vedas, began to feel the need of a manual for Vedic practices which should be distinctly Atharvanic ".

The Vai. has drawn upon the Kau., the Yajus texts, and particularly the Śrauta Sûtra of Kâtyâyana. Characteristically Atharvanic material is very scanty in this Sûtra. It expressly adheres to the AV of the Śaunakîya school. But it is not unfamiliar with the school of the Paippalâdas.[9]

The work is divided into 8 chapters or Adhyâyas. It has also six appendices called " Yajñaprâyaśchittasûtra " or " Vaitâyana ". The text is full of Śloka passages ; references

8. JAOS. XI. p. 380.

9. Vai. Sût. 10. 17; 14. 1; 24. 1; 6. 7; 25. 72; 16. 17; 12. 9.

are made to a Brâhmaṇa which must be quite different from the GB. and it occasionally resorts to the usual Brâhmaṇa style (43.46). Here there are not less than sixty passages which bear a close resemblance to the performances in the Kau. Sût. (cf. Vai. 1.19 and Kau. 3.4; Vai. 1.14 and Kau. 24.26-31). Here are also mentioned the Gaṇas, the Śântyudaka (5-10), technical words such as Saṁpâta etc. The hymns of the AVŚ are all rubricated by their Pratîkas. It also reports a Saunaka sacrifice (43. 25) which is not mentioned anywhere else. It is about witchcraft.

Contents— There is very little in the Vaitâna which is not borrowed from either Kau. Sût. or Yajus texts or the Kâtyâyana Srauta Sûtra. In the description of the ritual it follows Kâtyâyana. The intimacy between the two is so great that the commentator on the Kâtyâyana quotes many a time from the Vaitâna. Much of the contents of the GB. are derived from this Sûtra. At times full texts of the Vaitâna are reproduced in the GB. (cf. Vai. 3.20 and GB. II.17.1) Here also we have Châturmâsyâni (8.8-9,27), Agniṣṭoma (21. 3-4). Kâmyeṣṭayaḥ (11.1; 15.3; 16. 15-17). Sattra (31.34) and usual Śrauta materials. In characteristically Atharvanic parts of the Vaitâna comes the polemics for ascertaining the position of a Bhṛgvaṅgirovid in the sacrificial ritual (1.1; 11.2; 37.2). S. P. Pandit mentions a commentary on the Vaitâna entitled "Avakṣepa" by Somâditya[10].

(3) **The Kauśika Sûtra**[11]—It is a ritual text and is called as Saṁhitāvidhi (तत्र चतसृषु शाखासु शौनकीयादिषु कौशिकोऽयं

10. See his introduction to the edition of the AVŚ. XI. 2.

11. *Edition*—by Bloomfield. JAOS XIV with the extracts from the commentaries of Dârila, Keśava and the Atharva paddhati.

Studies—Introductions by M. Bloomfield and W. Caland. "The Atharva Veda and the Kauśika Sûtra " by F. Edgerton in "A Volume of Eastern and Indian studies" presented to F. W. Thomas. pp. 78–87.

संहिताविधिः । Keśava). It differs from other Gṛhya Sûtras for it differs in the material treated. The subject-matter of the Gṛhya Sûtras such as Saṁskâras, Madhuparka etc. is here secondary. Nor is it like Śrauta Sûtras for though it discusses such ceremonies as Darśapûrṇamâsa yet the Śrauta terminology is altogether wanting. The Kauśika is a mixture of the two. Or it may simply be called an Atharvan Sûtra. It adheres mostly to the AV of the Śaunakîya school;[12] but it is also not unacquainted with the other Śâkhâs of the AV.[13] Its main aim is to record all the practices connected with the recitation of the charms and hymns of the AV. It is older than the Vai. Sût. and the Gopatha Brâhmaṇa. It is called as "Smṛti" as it is in mixed verse and prose. According to Prof. Bloomfield, it exhibits signs of different sources and different workmanship. It presents all the Gṛhya rites based upon the Atharvan mantras and from the point of view of the Atharvavedins. The style of the Sûtra is condensed and original. It possesses striking lexical material and helps us considerably in the understanding of the Atharvan hymns. It quotes passages from the Gṛhya Sûtras and gives independent Pariśiṣṭas such as Indramahotsava, Aṣṭakâ and others. Perhaps, they were added in course of its preparation. It is composed of various strata but it is arranged very evenly. Nothing can be said about the date of its composition. It does not take any notice of the books XV and XX of the AVŚ. It quotes very few mantras from the book XIX. It is very valuable in understanding the ritual setting of the Atharvan mantras. The tradition about the AV which we know from other sources such as Charaṇavyûha, Pâṇini, Mahâbhâṣya, Purâṇas etc. and the later Atharvan literature is

12. Keśava and Sâyaṇa say so in their respective Introductions.

13. Devadarśin is mentioned in Kau. (85. 7, 8) The Paippalâda mantras are quoted in Sakalapâṭha. See Chapter II.

firmly embedded in the Atharvan practices given by the Kau. Sût. There is so much intimacy between the Sûtra and the Saṁhitâ that there are very few of the Atharvan hymns which are not found employed here. The Sûtra is a strict adherent of the school tradition of which it is the direct descendant. There is a close verbal relation between the hymns of the AV and the Sûtra. It is as drastically practical as the Saṁhitâ itself. It quotes the mantras of the AVŚ by their Pratikas.

Contents — The Kau. Sût. is divided into 14 chapters or Adhyâyas. Each of it is further divided into Kaṇḍikâs or sections.

Adhyâya I (1–9) sources, technical terms of Pâkayajña, the full-moon and new-moon sacrifices, the grouping of the Atharvan *mantras, the* Śântyudaka[14].

Adhyâya II (10–17) rites for wisdom, success in vows of chastity, charms for *obtaining villages and every* desire, to secure harmony, Varchasyâni, rites in war and battle, restoration of a dethroned king, coronation of major and minor princes.[15]

Adhyâya III (18–24) charms for the prosperity of cattle and amulets for prosperity, Aṣṭakâ festival, ploughing festival, cattle–charms, those for obtaining clothes, rites for dividing inheritance, Rasakarmâṇi, *rites* for building a house, Pauṣṭikam, rites for ploughing and sowing: also those undertaken before entering upon a journey, Vṛṣotsarga, Âgrahâyaṇi.[16]

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14. " प्रमाणं पार्वणे चैव प्रकृतित्वात्परीक्षते
परिभाषा च सर्वार्था प्रथमेऽध्याये संहिताविधौ " Kesava

15. मेधा सांपदकर्माणि सांमनस्यं च वर्चसंपदाम् ।
क्रमाच्च राजकर्माणि द्वितीयेऽध्याये महर्षिणा ॥ Keśava.

16. पूर्वं निर्ऋतिकर्माणि सर्वपापप्रणुत्तये ।
पौष्टिकानि ततः पश्चात् तृतीयेऽध्याये संहिताविधौ ॥ Keśava.

Adhyâya IV (25–36) Bhaiṣajyâni, Strîkarmâṇi, rites against abortion. Puṁsavana, against sterility, obtaining husband, Garbhâdhâna, Sîmântakarma, sleeping charm, for capturing a truant woman, appeasing woman, overthrowing rival woman, philtres, to suppress jealousy, and wrath, to suppress paramours.[17]

Adhyâya V (37–46) Vijñânakarmâṇi, oracles, charms against lightning, and storm, power in debate, for warding off evil effects of witchcraft, for directing the course of a river, removal of fire, for imparting sexual vigour, to procure rain, for luck in gambling, and business, harmony, for procuring knowledge of the Vedas, to obviate the effects of evil signs, amulets against evil dreams, Vaśâśamanam, removal of obstacles in sacrifice, to ward off evil influence of ill-omened birds, Prâyaśchittâni, Parivitti Karma.

Adhyâya VI (47–49) Âbhichârikâṇi.

Adhyâya VII (50–59) rites to secure welfare in walking, sleeping etc. safety for a merchant in business expeditions, removal of serpents, vermins etc., prosperity for cattle, for beasts, and ships, long life, Varchasyâni, Godânam, Chûḍâkaraṇam, Upanayanam, Medhâjananam, Nâmakaraṇam, Nirṇayanam, Annaprâśanam, Kâmyâni.

Adhyâya VIII (60–68) Savayajñâḥ.

Adhyâya IX (69–74) preparation of house-fire, mornin and evening oblations, Baliharaṇam, sacrifice of first fruits of the season.

Adhyâya X (75–79) Vivâhavidhi.

Adhyâya XI (80–89) Antyeṣṭi, Piṇḍapitṛyajña.

Adhyâya XII (90–92) reception of guests, Madhuparka, Arghya.

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17. भैषज्यकर्माणि प्रोक्तानि सर्वव्याध्युपशान्तये ।
स्त्रीकर्माणि ततः पश्चात् चतुर्थे संहिताविधौ ॥ Keśava.

Adhyâya XIII (93–136) Omens and portents.

Adhyâya XIV (137–141) Âjyatantra, Aṣṭakâ, Introduction to the studies of the Vedas, Indramahotsava.

(4) **The Commentaries on the Kauśika Sûtra**—(a) The commentary of Dârilabhaṭṭa on the Kau. Sût. is called the Kauśika–Bhâṣya (from Kaṇḍikâs 2–48). Dârila is frequently mentioned by Keśava, and the Atharvapaddhati. Vatsaśarman was the grandfather of Dârila.[18] (b) Bhadra and Rudra were the two Bhâṣyakâras of the Kau. Sût.[19] Both are stated to be occasionally opposed to Dârila. Their names are mentioned in the Atharvapaddhati, and in the Paddhati of Keśava.[20] Perhaps Bhadra and Rudra were the names of commentaries. Quotations from them are metrical. (c) Daśakarmâṇi Brahmavedoktâni—is a Paddhati restricted to Kau. 1–6 ; 37. and Saṁskâras. (d) The Atharvaṇîya Paddhati is restricted to the Gṛhya practices mentioned in the Kau. It quotes GB ; Vai.; Nakṣatrakalpa, Âṅgirasakalpa, Pariśiṣṭas, Pañchapaṭalikâ, and Dârila, Rudra, Bhadra, Upavarṣa and Paiṭhînasi. (e) Antyeṣṭi is a Paddhati on the XI Adhyâya of the Kau. (f) The Paddhati of Keśava is very useful. It ends with XIII Adhyâya of the Kau. Keśava at times differs from Dârila.[21] He quotes from a very wide range of authorities.

(5) **The Kalpa Works**—The Indian tradition of Charaṇavyûha, Atharvapaddhati, Mahâbhârata, Mahâbhâṣya, Purâṇas etc. unanimously hold that the ritual part of the AV is presented by the five Kalpa works. The five Kalpas are named as the Nakṣatrakalpa, Vitânakalpa, Saṁhitâkalpa,

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18. "महावेदार्थविद् उपाध्यायवत्सशर्मणः प्रपौत्रस्य भट्टदारिलकृतौ कौशिकभाष्ये" Bloomfield's Introduction to the Kau. Sût. p. xi.
19. JAOS XI, p. 376 Note 5.
20. At Kau. 49. 3; 27; 58. 20: Sâyaṇa Intro. 27. Text 5.
21. Cf. 29. 15: 31. 6; 19; 40. 16. etc.

Âṅgirasakalpa, and Śântikalpa.[22] The Saṁhitâkalpa is also called as Saṁhitâvidhi and Âṅgirasakalpa as Abhichârakalpa in the Charaṇavyûha attached to the White Yajurveda. The Atharvapaddhati states that according to the great Âchârya Upavarṣa these five Kalpas are like Vedas. The Mahâbhâṣya also mentions the Kalpas of Kâśyapa and Kauśika. The Kalpa of Kauśika is beyond doubt the Kau. Sût. and perhaps the Kalpa of Kâśyapa is the same as the Vaitâna sûtra. According to Sâyaṇa the five Kalpas deal with the ritual of the AV in the four schools—Śaunakîya, Akṣala, Jalada and Brahmavada. Those who practised the five Kalpas were called as "Pañchakalpinaḥ"[23].

(a) **The Nakṣatrakalpa**[24]—It is also called as "Kṛttikâ-rohiṇî." It has little intrinsic value. It gives the names of stars, the Ṛṣi families to which they belong, the objects affected by them, the regions and the extent to which they belong; the occupation of a king under each Nakṣatra (AV XIX. 7. 1–5 are rubricated here), ritual to secure prosperity from each star, ceremonies of Puṇyâha (AV XIX. 8. 1–7), classification of stars, the work to be undertaken under each Nakṣatra, food to be eaten, omens to be noticed, military expeditions to be undertaken by a king, Nakṣatrasnânâni etc.

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22. The Atharva Pariśiṣṭa 49.

23. For the discussion of the term Pañchakalpinaḥ see Bloomfield. JAOS. XI. 378; Kau. Sût. Intro. p. lvii. The Kalpa works are very late and they are not mentioned in the Sûtras or in the Brâhmaṇa of the AV. nor in the Saṁhitâ proper. Especially see Mahâbhârata XII. 342–99. The term occurs in the Mahâbhâṣya also. See. Indische Studien XIII. 455.

पञ्चकल्पमथर्वाणं कृत्याभिः परिबृंहितम् ।
कल्पयन्ति हि मां विप्रा अथर्वाणविदस्तथा ॥ Mahâbhârata.

24. *Edition*—by G. M. Bolling and Negelein, Leipzig. 1909 as the first Pasiśiṣṭa.

(here Naksatradaivatâ Mantrâḥ—Śântikalpa 7-11 are given). Finally an appendix is given of the Paippalâdâ Mantrâḥ [25] in Sakalapâṭha.

(b) **The Âṅgirasakalpa** [26] — This Kalpa otherwise known as Abhichâra kalpa is not yet available. No Ms of this Kalpa is announced. Sâyaṇa gives a brief summary of it (Intro. p. 28). From it, it looks probable that the text was dependent upon the Chapter VI of the Kau. Sût. If this Kalpa turns out, it may throw light on the witchcraft and sorcery practices given by the Kau.

(c) **The Śântikalpa** [27] — It is also of the nature of a Pariśiṣṭa and has little intrinsic value. Like Nakṣatrakalpa, it is mainly of the astronomical character. Its aim and purpose consist of presenting the ritual of Mahâśântis, Grahaśântis, or Śântis like Aindrî, Âgneyî [28] etc. for health, wealth, prosperity, victory, fortune or children. Sâyaṇa takes notice of these Śântis in his commentary. In the ritual of the Śântis are rubricated the Atharavan mantras mechanically. Its contents are given by Sâyaṇa in his introduction (p. 26).

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25. AVP. II. 24: Cf. Bloomfield AJP. VII, p. 485 f.

26. V. W. Karambelkar, "Âṅgirasakalpa" and "Pratyaṅgirâkalpa" in the Proceedings of the 13th All India Oriental Conference 1946, p. 61 ff.

27. *Edition*—by G. M. Bolling with Text, translation and commentary in the "Transactions of the American Philological Association" Vol. XXXV. and also its part in JAOS. XXXII, pp. 265-278.

28. Agni Purâṇa–Chap. 262—
"एतैर्दशगुणैर्होमो ह्यष्टादशसु शान्तिषु ॥ वैष्णवी शान्तिरैन्द्री च ब्राह्मी रौद्री तथैव च । वायव्या वारुणी चैव कौबेरी भार्गवी तथा ॥ प्राजापत्या तथा त्वाष्ट्री कौमारी वह्निदेवता ॥ मारुद्गणा च गान्धारी शान्तिर्नैर्ऋतकी तथा ॥ शान्तिराङ्गीरसी याम्या पार्थिवी सर्वकामदा ॥

(6) **The Pariśiṣṭas**[29]—These are 72 in number and are called the "Kauśikoktâni Pariśiṣṭâni"[30]. Their names are:—Nakṣatrakalpa, Râṣṭrasaṁvarga, Râjaprathamâbhiṣeka, Purohitakarmâṇi, Piṣṭarâtryâḥ Kalpaḥ; Ârâtrikam, Gṛtâvekṣaṇam, Tiladhenuvidhiḥ, Bhûmidânam, Tulâpuruṣavidhi, Âdityamaṇḍaka, Hiraṇyagarbhavidhi, Hastirathadânavidhi, Gosahasravidhi, Râjakarmasâṁvatsarîya, Vṛṣotsarga, Indramahotsava, Brahmayâga, Skandayâga (Dhûrtakalpa), Sambhâralakṣaṇam, Araṇilakṣaṇam, Yajñapâlalakṣaṇam, Vedilakṣaṇam, Kuṇḍalakṣaṇam, Samillakṣaṇam, Sruvalakṣaṇam, Hastalakṣaṇam, Jvâlâlakṣaṇam, Laghulakṣahoma, Bṛhallakṣahoma, Koṭihoma, Gaṇamâlâ, Ghṛtakambalam, Anulomakalpa, Âsurikalpa, Utcchuṣmakalpa, Samucchayaprâyaśchittâni, Brahmakûrchavidhi, Taḍâgâdividhi, Pâśupatavratam, Saṁdhyopâsanâvidhi, Snânavidhi, Tarpaṇavidhi, Śrâddhavidhi, Agnihotrahomavidhi, Uttamapaṭalam, Varṇapaṭalam, Kautsavyaniruktanighaṇṭu, Charaṇavyûha, Chandraprâtipadikam, Grahayuddham, Grahasaṁgraha, Râhuchâra, Ketuchâra, Ṛtuketulakṣaṇam, Kûrmavibhâga, Maṇḍalâni, Digdâhalakṣaṇam, Ulkâlakṣaṇam, Vidyullakṣaṇam, Nirghâtalakṣaṇam, Pariveṣalakṣaṇam, Bhûmikampalakṣaṇam, Nakṣatragrahotpâtalakṣaṇam, Utpâtalakṣaṇam, Sadyovṛṣṭilakṣaṇam, Gośânti, Adbutaśânti, Svapnâdhyâya, Atharvahṛdayam, Bhârgavîyâni, Gârgyâṇi, Bârhaspatyâni, Âuśanasadbhutâni, Mahadbhutâni. The Pariśiṣṭas like the Nakṣatrakalpa are of little use for the exegesis of the Atharvan. They deal with a great variety of subjects — beginning with the Râjakarmâṇi and ending with the Adbhutâni, in the order of the subject-matter of the Kau. Sût. Some of these are independently published[31]. Those that are about gram-

29. *Edition*—by Bolling and Negelein. Leipzig. 1909.
30. The Atharva Pariśiṣṭa 49.
31. Âsurikalpa–Magaun, AJP. X.: Skandayâga or Dhûrtakalpa–Goodwin. JAOS. XV.; Auśanasâdbhutâni–Hatfield JAOS. XV.; Kautsavya–niruktanighaṇṭu–Bloomfield JAOS. XV.: Uttamapaṭalam, Grahayuddham, Adbhutaśânti, Charaṇavyûha–Weber Indische Studien and Omina und Portenta. p. 320 ff.

matical and text-historical and even astronomical are more useful. **Gaṇamâlâ** (32) gives the groups of hymns which are rubricated by their Pratîkas in the ritual books of the Kau. Sût. and the Śântikalpa. It mentions Kṛtyâpratiharaṇa, Châtana, Mâtṛnâma, Vâstoṣpatîya, Pâpmahâ, Takmanâśana, Duḥsvapnanâśana, Âyuṣya, Varchasya, Chitrâ, Pâtnivanta, Svastyana, Abhaya, Aparâjita, Śarmavarma, Devapura, Rudra, and Raudra Gaṇas. The **Âsurikalpa** (35) deals with the ritual of the magical practices with the black mustard plant (Âsuri). The **Utcchuṣmakalpa** (36) is a ritual ceremony in honour of Utcchuṣma Rudra. The **Uttamapaṭala** (46) is primarily concerned with the Vratas, especially the Vedavrata. But according to the requirements it divides the AV into halves, quarters, Kâṇḍas, Anuvâkas,together with its great Kâṇḍas and the first and the last verses of its hymns. The **Varṇapaṭalam** (47) is noted by Whitney[32]. The Śaunakîya Chaturâdhyâyikâ does not contain a description of the alphabet which it presupposes and the purpose of this Pariśiṣṭa is to supply this deficiency. The **Kautsavyaniruktanighaṇṭu** (48) is compared by Prof. Bloomfield with the Nirukta of Yâska. The text is very unimportant. Even its title is not exact. It contains only a series of words grouped together in 69 continuous paragraphs. It is neither a Nighaṇṭu nor a Nirukta. It is based upon the work of Yâska only with a difference of arrangement. Its value for the exegesis of the AV is little. New material in it is scanty. The **Charaṇavyûha** (49) calls the AV as the Brahmaveda, mentions its nine Śâkhâs, the GB. the Lakṣaṇa Granthas, 72 Pariśiṣṭas, the Upaniṣads, the Vratas etc. Such Pariśiṣṭas as Vṛṣotsarga, Indramahotsava, Gaṇamâlâ, Adbhutâni bear directly upon the corresponding passages in the Kau. Sût.[33]

32. In his edition of the Chaturâdhâyikâ JAOS. VII. pp. 333-616.

33. The comparison of such Pariśiṣtas and the corresponding passages from the Kau. will be an interesting study.

(7) The Smṛti of Paiṭhînasi—This work is known only through references. Eminent scholars like Bloomfield, Pischel, Caland, Jolly, Hillebrant have discussed about Paiṭhînasi, the author on Dharma. He is also referred to as an author of a Paddhati[34] and a Śrâddhakalpa[35]. The above mentioned scholars have come to the conclusion that Paiṭhînasi was an Atharvan author of a Dharmaśâstra.[36] He is called as Mausaliputra. His lost Smṛti was a metrical work bearing upon the Kau. Sût. He is quoted by Dârila, Keśava and Sâyaṇa. The Bhaviṣya Purâṇa mentions him as an author of an Upasmṛti, while the Smṛtichandrikâ includes him in 36 Dharmapraṇetârâḥ. So does the Kalpataru of Lakṣmîdhara, the Sûtra of Śaṅkhalikhita and Viśvarûpa and others.

(8) Lakṣaṇa Granthas— लक्षणग्रन्था भवन्ति । चतुराध्यायी प्रातिशाख्यम् पञ्चपटलिका, दन्त्योष्ठविधिः बृहत्सर्वानुक्रमणिका चेति ॥[37] The Lakṣaṇa Granthas are five : Chaturâdhyâyî, Prâtiśâkhya, Pañchapaṭalikâ, Dantyoṣṭhavidhi, and Bṛhatsarvânukramaṇî.

(a) The Chaturâdhyâyî—It is also called as " Śauṇakîya Chaturâdhyâyî ".[38] It is a kind of Prâtiśâkhya and Whitney

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34. He is called Paddhatikâra-Atharvapaddhati and Keśava on Kau. 9. 9. Daśakarmâṇi at Kau. 79. 9.

35. The Śrâddhakalpa or Śrâddhavidhi (Pariśiṣṭa 44) belongs to the Śaunakiya school. Has it got any connection with the Śrâddhakalpa composed by Paiṭhînasi ? Caland is also said to have reconstructed a Śrâddhakalpa of the Paippalâda School out of Hemâdri's Chaturvargachintâmaṇi.
(Ahneukult. pp. 95 ff, 240 ff, 245 ff).

36. " Fragments of Paiṭhînasi Dharma Sûtra " collected by Dr. T. R. Chintamani in Annals of the Oriental Research of the University of Madras. Vol. IV. 1939. p. IV. pp. 1–40.

37. Atharva Pariśiṣṭa 49.

38. *Edition*—by W. D. Whitney JAOS. VII. with Text and Translation and commentary.

has admirably worked over it. The text concerns itself with the AV of the first 18 books. It covers the whole ground which is thought to be necessary for the completeness of a Prâtiśâkhya. There is a Bhâṣya entitled "Chaturâdhyâyî Bhâṣyam" without the name of its author. The text is divided into six chapters (1) *Introduction*—definition of terms, interpretation and application of rules; (ii) *Phonetics* and *Euphony*—simple sounds, formation and classification of vowels, consonants, their quality, and accents, finals, Pragṛhyas, Abhinidhâna, Yama, Nâsikya, Svarabhakti, Sphoṭana, Karṣaṇa, Varṇakrama. (iii) *Saṁhitâ*—prolongation of vowels, diphthongs, resulting accent, nasals, Visarjanîya. (iv) *Construction of Krama Pâṭha*—its importance and construction. (v) *Construction of Pada Pâṭha*—its importance, combination, separation, of verbs, of prepositions, of suffixes, of compounds, repetition of pada, special cases, enclitic accent in pada. (vi) *Miscellaneous*—Study of Veda, special irregularities, special cases of accent, protracted vowels, etc.

The treatise is curt and concise. Definitions are few. Paribhâṣâs are wanting. The arrangement is simple. The Chaturâdhyâyî does not greatly differ in the range of subject-matter from the other Prâtiśâkhyas. There is a close connection between the Chaturâdhyâyî and the Aṣṭâdhyâyî of Pâṇini. Śaunaka and Śâkaṭâyana are the two grammarians referred to by name. The work represents in the main the doctrines of Śaunaka and belongs to the Śaunakîya school of the AV. It is very difficult to fix the relative chronological order of the Chaturâdhyâyî and other Prâtiśâkhyas. As the Chaturâdhyâyî follows the Gaṇa method, it quotes very few passages and small parts of words from the AV Saṁhitâ. From the citations it becomes clear that it recognizes only 18 books of the AVŚ. There are only two passages from the 19th book (ii. 67; iv. 49).

We are indebted to Mr. S. L. Katre for his important discovery that Śaunakîya Chaturâdhyâyî is the work of Kautsa and not of Śaunaka.[39] The word "Śaunakîya" appeared in a single MS. and it was probably with reference to the recension of the AV with which it is concerned. Nothing is known about Kautsa. Had he anything to do with the Kautsa mentioned in Yâska's Nirukta or with the Kautsavya of the Niruktanighaṇṭu ?

(b) **The Prâtiśâkhya**[40]—As a matter of fact the real Prâtiśâkhya of the AV may be quite different from the Chaturâdhyâyî. The Atharvaprâtiśâkhya belongs to the Atharva Veda in general and the Śaunakîya Chaturâdhyâyikâ belongs to the AVŚ. The Atharvaprâtiśâkhya consists of three Prapâṭhakas only.

Prapâṭhaka (I)—It takes the Pada as the basis of Sandhi ; mentions five objects—Etâvatva, Apavâda, Âbâdha Saṁvedana, and Nyâyamukha. Then it gives double accented words, combination and separation of verbs, and prepositions, verbal accentuation etc.

Prapâṭhaka (II)—Considers the words with pararûpa Sandhi, words ending in "Ai", Visarjanîya etc. in the Pada, two words seemingly single, single words looking like two, Avagraha etc.

Prapâṭhaka (III)—Considers words with original "U", vocative elision, of Visarjanîya, shortening before single words, elongation of initial vowel. etc.

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39. JRAS. 1937, p. 731.

40. *Edition*—By Dr. Suryakanta. 1939.
By Visvabandhusastri 1923, Bombay.

The Atharvaprâtiśâkhya is not comprehensive. Of the five objects, the last is the least achieved. And even the first four are partially fulfilled [41].

(c) **The Pañchapaṭalikâ** [42]—The Atharvîya Pañchapaṭalikâ or minor and old Anukramaṇi is meant to throw light on the arrangement and division of the text of the AV. Saṁhitâ. From it we also come to know the Ṛṣis, Devatâs, and Metres of the AV of 20 books. But of the book XX, the sages, deities and metres are taken from the Anukramaṇî of Âśvalâyana [43]. Sâyaṇa quotes from the Paṭalikâ (cf Com. on AV III. 10. 7). Dârila while commenting on Kau. 8. 21 states :— " पुनरुक्तप्रयोगः पञ्चपटलिकायामेव । ". The text of the Paṭalikâ mentions a Paribabhrava, [44] a sage, in the very first verse. It at times, differs from the Kau. Sût. as regards the metre (cf. III. 7. 10). It is a metrical work. Whitney quotes from it in his translation.

(d) **The Dantyoṣṭhavidhi** [45] --

(e) **The Bṛhatsarvânukramaṇî** [46] —It is called as the major Anukramaṇî. It is related to the Śaunakîya school of the AV. It is a work without the name of its author. Perhaps the work ended with the 10th Paṭala. The purpose of the work is stated as " आथर्वणगणमंत्राणामृषिदैवतच्छंदांसि ".

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41. A Grammatical text called " Âtharvaṇa Sûtra " by Pâṇinîya seems to have been known to Trikâṇḍamaṇḍana. Bhandarkar's Report 1883, p. 30.

42. *Edition*—by Bhagavaddatta. Lahore.

43. " ओ३म् अथाथर्वणे विंशातितमस्य काण्डस्य सूक्तसंख्या संप्रदायऋषिदैवत-च्छन्दस्याश्वलायनानुक्रमानुसारेणानुक्रमिष्यामः । खिलानि वर्जयित्वा । "

44. " Uparibabhrava " and not " Paribabhrava " is mentioned in the Kau. Sût. (9. 10). He must be some ancient personality connected with the AV.

45. *Edition* by Ramagopalasastri, Lahore 1921.

46. *Edition* by Ramagopalasastri, Lahore 1922.

There is also an 11th Paṭala but it is based upon the Anukramaṇî of Âśvalâyana. The text refers to the Nirukta, Ṛksarvânukramaṇî, Bṛhaddevatâ, Piṅgalacchandaḥśâstra, etc. Whitney has quoted sages, deities and metres from this Anukramaṇî. Thus these are the five Lakṣaṇagranthas.

(9) **Mâṇḍuki Śikṣâ**—It is reported to be a manual of phonetics attached to the AV of the Śaunakîya school.

(10) **Âtharvaṇa Jyotiṣam**[47]—It is also called as "Âtmajyotiṣam". According to the text, its author is Svayaṁbhû Brahmâ who expounded it to Kâṣyapa. The text is closely related to the AVŚ. The work is extremely faulty and draws abundantly on the Manu Smṛti. (cf. XIII. 1–4). It is undoubtedly a late production, though its theme is age-old. There might be some other older work dealing with the Jyotiṣa of the house-hold and medical performances of the AV.[48] The present work was completed according to the views of Bhṛgu. It consists of chapters on Muhûrta, Karaṇa, Tithi, Vâra, Nakṣatra etc.

(11) **The Atharvavidhâna**—Hemâdri in the Vratakhaṇḍa of his "Chaturvargachintâmaṇi" presents an Atharvavidhâna. So does the Agnipurâṇa. (chap. 262).

(12) **The Atharvaprâyaśchittâni**[49]—The Kau. gives some expiations. The range of these covers a large field: for errors in sacrifice, for grave sins, for magic and witchcraft, etc. Such a list of expiations is endless. Prâyaśchittâni forms a special charge of the Atharvavedins.

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47. *Edition* by Bhagavaddatta, Lahore 1924.
48. Bloomfield reports about an "Atharvavedokta Jyotiṣam" written by a Pañchakalpin, The Atharva Veda in the Grundriss Series, p. 17.)
49. Negelein JAOS. XXXII. 71–144.

(13) The Svaraśâstra[50]—It is traditionally known work on accent.

(14) The Atharvan Upaniṣads—Tradition associates certain Upaniṣads with the AV. According to the Atharva Pariśiṣṭa (49) following are the Atharvan Upaniṣads : Muṇḍaka, Praśna, Brahmavidyâ, Kṣurikâ, Chûlikâ, Atharvaśiras, Atharvaśikhâ, Garbha, Mahâ, Brahma, Prâṇâgnihotra, Mâṇḍûkya, Nâdabindu, Brahmabindu, Amṛtabindu, Jñânabindu, Tejobindu, Yogaśikhâ, Yogatatva, Nîlarudra, Pañchatâpani, Ekadaṇḍisaṁnyâsavidhi, Âruṇi, Haṁsa, Nârayâṇa, Vaitathya. The Pañchatâpani is the same as Nṛsiṁhatâpani. The Vaitathya is the second of the four parts of the Gauḍapâda-Kârikâ on the Maṇḍûkya. Some of these Upaniṣads exploit the hymns of the AV. The Chûlikâ presents the entire catalogue of the theosophic hymns of the AV. It belongs to the AVŚ. The Praśna, Nîlarudra belong to the Paippalâda school. The connection between the Saṁhitâ of the AV and the Upaniṣads is very loose. Even the GB. presents Upaniṣadic passages and the Saṁhitâ itself abounds in theosophic material. Some Upaniṣads belong to other Vedas and they also appear in the list of those belonging to the AV. e. g. Kena. There are such Upaniṣads as Kṛṣṇa, Gâruḍa, Âśrama etc. which are said to belong to the AV.[51] Nârâyaṇa, the commentator to the Kṛṣṇa Upaniṣad says : अथर्वणि पिप्पलादशाखायामिदं तापनीद्वयं कृष्णोपनिषच्चेत्युपनिषत्त्रयमाम्नातम् ।" The Gâruḍa Upaniṣad is simply a charm for protection against snake-bite.

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50. S. P. Pandit. Intro. p. 15.

51. "Eleven Atharvan Upaniṣads " *Edition* by Col. J. A. Jacob. Bombay Sanskrit Series. These are Kṛṣṇa, Kâlâgnirudra, Vâsudeva, Gopîchandra, Nârâyaṇa, Âtmabodha, Gâruḍa, Mahâ, Varadapûrvatâpanî, Varadauttaratâpani, Âśrama, Skanda.

(15) **Sâyaṇa's Introduction**[52] **to his Commentary to the AVŚ**:—Sâyaṇa in his exhaustive introduction to the AVŚ to which he has written a copious commentary, raises certain important questions about the AV. In the beginning he takes up the question of the relation of the AV with the Śrauta performances. It is generally understood that the AV has nothing to do with the great Vedic sacrifices, and the older texts (RV. X. 90. 9; TS. VI. 5. 10. 3; AB. V. 32; TB. III. 12.9; 1.1; 2,1; 26) do not refer to the AV in the sacrificial connection. This view is rejected by Sâyaṇa by stating that the function of Brahmâ in a Vedic sacrifice can not be performed without full knowledge of the Atharvan mantras. The other Vedas do give some information about the duties of Brahmâ but that is insufficient; and the Śrauta Sûtras have laid down the rule that nothing should be done in a sacrifice with an incomplete knowledge (Aś. Śr. VIII. 13). Half the work in a sacrifice is done with the help of Trayî and the remaining half expects the knowledge of Atharvâṅgiras (Atharvâṅgirobhir Brahmatvam" GB II. 24; III. 2). The interpretation of such quotations as "Sa tribhir vedair vidhîyate" or "Traiyyâ vidyayâ iti brûyât" (AB V. 33) is to be rendered accordingly. Bṛh. Up. Nṛ. Tâpani, Muṇ. Up. mention the AV by name.

The division of the Vedic texts into ṛchaḥ, sâmâni, and yajûṁśi (TB I. 2. 1. 26) refers to the particular forms of literature. It does not refer to the division of the Vedas themselves. The mention of some mantra by some particular name is quite different from the title of the Veda. The name Atharva Veda is given after the great sage who composed (saw) the mantras in it (GB I. 4). Because the mantras of this Veda are used by Brahma in Vedic sacrifices, the Veda is called as Brahmaveda (GB I. 9; II. 14; III. 4).

52 S. P. Pandit's Edition. Bombay, 1895–98.

The Atharva Mantras are Siddha mantras.

This Veda has five Upa Vedas–Sarpaveda, Piśâchaveda, Asuraveda, Itihâsaveda and Purâṇaveda (GB I. 10).

The Śântis—the rites for prosperity, royal practices, the performances like Tulâpuruṣavidhi, Mahâdâna are to be performed by the Atharvavedins. Particularly the duties of the Purohita of a king are the special charge of an Atharvan priest.

Sâyaṇa further discusses the interpretation of "Svâdhyâyo Adhyetavyaḥ", the relation of the rite of initiation and the duties of an Âchârya, the Prâmâṇya and Apauruṣeyatva of the Vedas.

The nine Sâkhas of the AV are: Paippalâdâḥ, Taudâḥ, Maudâḥ, Śaunakîyâḥ, Jâjalâḥ, Jaladâḥ, Brahmavadâḥ, Devadarśinaḥ, Châraṇavaidyâḥ.

Of these the mantras of the four—Śaunakîya, Jâjala, Jalada, and Brahmavada are employed in ritual by the Kau. Sût., Vai. Sût., Nakṣatrakalpa and Śântikalpa—in accordance with the GB. It seems from the reference in the Kalpasûtrâdhikaraṇa of Âchârya Upavarṣa that the Kau. Sût. is called the Śaṁhitâvidhi.

The Kau. Sût. deals with the full–moon and new–moon sacrifices, some Saṁskâras, witchcraft, sorcery, Kâmya rites, charms and practices against diseases, Piṇḍapitṛyajña etc.

The Vai. Sût. gives prominent place to sacrifice and rubricates Atharvan mantras in the ritual of Darśapûrṇamâsa, Râjasûya, Aśvamedha, and all other sacrifices.

The Nakṣatrakalpa begins with the worship of the constellation of Kṛttikâ and prescribes various Śântis.

The Âṅgirasakalpa deals primarily with witchcraft practices both defensive and offensive. It prescribes suitable

materials, time, place, necessary Dîkṣâ, Maṇḍapa etc. for witchcraft.

In the Śântikalpa are given symptoms of the affectation by such grahas as Vinâyaka and others and Śântis are prescribed to propitiate them.

The Pariśiṣṭas give royal practices as coronation, rites such as Bhûmidâna, Dhenudâna, Tiladâna, various sacrifices, Vratas, rites which are Nitya, Naimittika and Kâmya.

The Kau. refers to the Âṅgirasakalpa (" Âhṛtyâṅgirasam " 6. 1). Here Âṅgirasa means " As given in the Âṅgirasakalpa ". The word Pâkayajña refers to the Atharvanic practices. The Pâkayajña is twofold–Âjyatantra and Pâkatantra.

The New Literature

(1) Editions of the AVŚ—

(a) Edited by Roth and Whitney—Berlin–1855–6.

(b) Edited by S. P. Pandit—Bombay–1895–8 (in four Vols).

The latter is with the fragmentary commentary of Sâyaṇa with an elaborate introduction. There is no Padapâṭha of the Kuntâpa hymns.

(2) Editions of the AVP—

(a) Photographic edition by Bloomfield and Garbe—Baltimore–1901.

(b) Transliterated edition by L. C. Barret in JAOS. (Vols. 25, 30, 32, 35, 37, 36 (Book IV. by F. Edgerton) 40, 41, 42, 43, 44, 46, 47, 48, 50).

(c) Nâgarî Edition by Dr. Raghu Vira in three Vols—Lahore–1936.

(3) Index—

(a) Index Verborum—W. D. Whitney–JAOS–XII–1881.

(4) Translations :—

(a) R. T. H. Griffith—The Hymns of the AV. Translated with popular Commentary–Benares–1895–96.

(b) W. D. Whitney—HOS (with additions by C. R. Lanman) two Vols. Cam. 1905.

(c) M. Bloomfield—SBE XLII. Oxford 1897.

Seven Hymns in AJP Vol. VII. No. 4.

(d) Julius Grill—Hundert Lieder des AV–Stuttgert–1888.

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APPENDIX (B)

" COMPARISONS FROM THE AVESTAN CIVILIZATION "

(Society ; Cult of Soma–Haoma, other ceremonies ; Deva–Daeva ; Varuṇa–Ahuramazda ; Mitra–Mithra ; Agni–Âtar ; Minor divinities ; Creation ; Myths, legends, Disposal of the dead ; Heaven and hell etc.).

" The Veda ", writes Prof. Von Roth, " and the Zend Avesta are the two rivers flowing from the fountain–head ; the stream of the Veda is the fuller and the purer, and has remained true to its original character ; that of the Zend Avesta has been in various ways polluted and has altered its course and can not with certainty be traced back to its source ".[1] In other words the Âryans and the Iranians were living together once, a fact, which is amply proved by what is common in the Veda and in the Avesta.[2] The separation of the two came about for some indefinite reason and in a subsequent period. The split between the Âryans and the Iranians is according to some a religious schism[3] but others refute the theory of schism vehemently.[4] In spite of uncertainty in numerous details, the affinity between the two branches of the same people is very great. This affinity covers surprisingly a greater area of language, ceremonial, mythology, cult of Soma, mythical names, cosmology, eschatology and the like.

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1. Maxmuller, " Chips from a German Workshop ". Vol. I. p. 87.
2. Macdonell, " Vedic Mythology " pp. 7–8.
3. Haug, " Essays on the Religion of the Parsis " (popular Edition) pp. 267–295.
4. K. C. Chattopadhyaya, " Kama Oriental " No. 31. pp. 209–237.

Each Veda has two parts–the Mantra and the Brâhmaṇa. The Vedic Mantra is the same as Avestan Manthra.[5] Both the words mean 'a sacred formula'. Zoroaster is called as Mânthran and " Mânthra Spentâ " is one of the holy scriptures of the Parsis.

Society—In the early Vedic period there was no caste-division. The common name for people was Viśaḥ[6] but the Brahmins got ascendancy by and by in the social struggle for power (AV. III. 19)[(1)]. Among the Iranians too, in the early period social classification was not rigid[7] but in course of time the society divided itself into four classes of Athravan (priest), Rathaeshtar (warrior), Vastriosha (cultivator), and Hutaokhsha (workman). The Athravans also became gradually powerful.[8] The Mobeds recite the extant Avesta orally as the Śrotriyas do the Vedic texts.

(1) RV. X. 90. 12. AB. VIII. 24; 25

The Cult of Soma-Haoma is equally important in the religion of both the Âryans and the Iranians. In the Veda and the Brâhmaṇas there are extensive passages in praise of the Soma plant. So are there in the Avesta. The mixing of the Soma juice in milk and water, the mythological account of Vivasvat the father of Yama (Vivanghavat, the father of Yima-Jamshed) who is said to have performed the first Soma-sacrifice, the number of priests employed in a Soma-ceremony—all facts agree in many respects in the Vedic and the Avestan literatures. Even the epithets of

5. Weber, " History of Indian Literature ". p. 38.
6. Weber, " History of Indian Literature ", p. 38.
7. Gâthâ Ha 48. 5.
8. Yasna Ha 19. 17.

Soma such as "hari" (Zairi) and others are the same[9]. The method of extracting the juice from the plant does not differ. The Vedic accounts tell us that the Soma plant was brought from Mûjavat by a Syena[(1)] so also Haoma Yasht describes it as brought from the mount Alburz by birds.[10] Hence Prof. Macdonell concludes that the Soma–Haoma ceremonies were closely analogous among the ancient Âryans and Iranians.[11]

(1) RV. I. 89. 3.

Other ceremonies such as Sautrâmaṇi–Stoma and Bâja[12] Pravargya–Paragaru are also closely allied. The Vedic Âprî hymns remind of the Avestan Afringan recitals. The seasonal sacrifices (Châturmâsya Iṣṭayaḥ) of the Âryans are akin to the Iranian Gâhanabârs which are also seasonal festivals. In the Vedic literature there are abounding references to the animal sacrifice so also from several passages in the Nirangistan it appears possible that animal was slaughtered even in the Yasna ceremony. The Dîkṣâ ceremony preparatory to sacrifice was of 12 days among the Vedic Âryans. It constituted three Tryahas and two Atirâtras. This meant that the original Dîkṣâ performance was of only nine days.[(2)] Among the ancient Iranians too, the ceremony of Bareshnum (purification) was of nine nights.[13] Thus the two ceremonies

(2) AB. IV. 25. The nine principal days of Dvâdaśâha sacrifice

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9. Soma is called "Âturasya Bheṣajam" (*RV. VIII. 72. 17*) so also "Haoma dazdi me beshajanama" (Yasna 10. 9). Also compare Sukratu–Hukhratu; Svarsa–hvaresh; Vṛtrahâ–verethraja; Saumyam madhu–Haomahe madho etc.

10. Homa Yasht II. 10.

11. Vedic Mythology pp. 113–114.

12. RV. I. 5. 8. "त्वां स्तोमा अवीवृधन् त्वामुक्था शतक्रतो…
सनेदिमं वाजमिन्द्रः सहस्रिणम्।

13. Vendidad Chap. 9 and AB. I, 3; IV. 24, 25.

agree in many respects. The Agniṣṭoma was originally the Soma–Haoma rite. According to the Brahmin belief it led the sacrificer to heaven ; and such was also the belief of the Athravans. According to the Vedic conception the gods and men were interdependent.[(1)] It was the fundamental principle of the Vedic sacrifice that it rendered help to gods, strengthened them with offerings. The gods thus strengthened brought welfare to men. (Cf. " तन्वतां यज्ञं बहुधा विसृष्टा आनन्दिनी ओषधयो भवन्तु।").[(2)] The same idea is found in the Avestan scriptures also.[14] Dakṣiṇâ or Ashadod was given to the sacrificing priest both by the ancient Âryans as well as Iranians. The kind of guerdon given to the priest was in the form of cows or clothes (AV. XX. 127. 1–3).[15] The Bareshnum ceremony by means of cow's urine may be compared with the Upâkarma ceremony with the use of Pañchagavya. This custom comes from very ancient times and is very efficacious against all kinds of bodily disorders.[16] The Parsi Kushti is likened to Brahmin's Yajñopavîta. According to some,[17] in olden times this Yajñopavîta was not a thread girdle as it is now but a Vâsas or an Ajina. This Kushti of the Parsis is made of wool and the Vedic reference[(3)] also corroborates this. That the ancient Indians and Iranians

(1) "देहि मे ददामि ते नि मे धेहि नि ते दधे।" VS. III. 50

(2) AV. IV. 15, 16. RV. IX 30. 3.

(3) "ऊर्णम्रदा ऊर्जं मयि धेहि सोमस्य नीविरासि" VS. IV. 10.

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14. In the Mithra Yasht (55) and particularly in the Ahuramazda Yasht (9). In the latter Ahuramazda asks Zarathutra to worship him with worthy offerings, day and night, so that " He, Sraosha and the Farohars, may come to assist him " Cf. Moulton, " Early Zoroastrianism ", p. 41.

15. Fravardin Yasht (51); Alberuni " India" Vol. II, pp. 133–34.

16. Haug " Essays " p. 286.

17. B. G. Tilak–" Vedânga Jyotiṣa and other Essays".

had months of equal duration and had a lunar calendar is known by implication from the reference to the period of gestation which according to the RV[1] was of ten months and according to the Vendidad[18] also.

(1) RV. V. 78. 9. " दश मासाञ्छयान: कुमारो अधि मातरि।"

Deva–Daeva—That the Indo-Âryans and the Indo-Iranians were sister tribes can be proved with the common names of gods. Much capital is made out of the word Deva which occurs in the Vedic and post-Vedic literature for innumerable times in the sense of "shining gods". But its Avestic equivalent 'Daeva' has assumed a bad sense. Daeva in the Avesta connotes a bad sense definitely enough but from a Gâthic passage[19] it becomes clear that in very old times the word must have had a good sense. Conversely in the Vedas also at times (cf. " सोऽस्मान् सर्वत: पातु हेत्या देवासुरेभ्य:। " AV IV. 10. 5) we find that the word Deva having a bad sense. Should we read the word Mûradeva of the RV[2] in this light ?

(2) RV. VII. 104. 20.

Varuṇa : Ahuramazda : Ahuramazda is the greatest god of the Avestan pantheon. He is said to be the counterpart of the Vedic Varuṇa[20]. Varuṇa of the Vedas is the supreme lord of the moral realm (ṛta) ; so is Ahuramazda of Asha (eternal law). The epithets of Varuṇa and Ahuramazda are generally common. Varuṇa is Asura and even so Ahura is the title of Ahuramazda in several Avestan passages.[21] Such epithets as Medhira, Dhîra, Kavi, Sukratu etc. belong to Varuṇa which show that the great god was great and wise. Ahuramazda is also described with similar adjectives showing him great and wise.—he is Chistivao (wise), and Khratumao.

18. Vendidad 5. 45.
19. Yasna Ha. 44. 13.
20. Macdonell-Vedic Mythology P. 20.
21. Yasna Ha 44. 5; 6, 12, 19: 46. 6.

As Varuṇa is Mahân so is Ahuramazda.[22] Viśvavedaḥ,—Vispa-vidvâo, Sudânu-Hudhanu, Amṛtarevaḥ-Ameshaspenta, Revat (dadhâte)–raevat, Arabdha-Adhavish, Sumṛlika-Merajdika, Uruchakṣas-Vouruchashane, Bheṣaja-Baeshajya[23] are some more common epithets of both. Varuṇa is one of the hundred and one names of Ahuramazda. For the omniscience and omnipresence of both AV IV. 16. 1, 2, 4 deserve comparison with Yasna 31. 3 and Vendidad 19.20. Gnâḥ are called the wives of Varuṇa[(1)]. Similarly Genao are said to be the wives of Ahuramazda.[24] The RV. states that Agni was born from the womb of Asura,[(2)] in the same way Âtar (fire) was the son of Ahuramazda (Ahurahe mazdao putha). Varuṇa's association with Mitra is conspicuous in the Vedic passages as of Ahuramazda with Mithra in the Avestic.[25]

(1) RV. I. 62. 8. VIII 28.

(2) RV. III. 29. 1.

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22. Mazda is a compound word and its exact equivalent is not to be found in the Veda. Several attempts have been made to trace this compound Cf. Maxmuller's "Science of Mythology" I. p. 126. Prof. Hommel equates Ahuramazda with the Assyrian god "Assara Mazas". Proceedings of the Society of Biblical Archaeology, March 1899.
23. RV. VIII. 42. 1; Vendi. 19. 20; Rv. 67, 4; Ahurayasht 14. RV. I. 136. 6; Ahura Yasna 51. 4; RV. I. 25. 5; Gatha Yasna 33. 13; VS. XXXVIII. 34: Yasht 7.
24. Yasna 38. 1–2. Gnâḥ or Genao are the waters of rain.
25. Varuṇa is identified with the Greek word "Ouranos"–Maxmuller 'Science of Mythology' p. 501. Prof. K. C. Chattopadhyaya objects to it on the ground of differences in accent. He also objects to the identification of Varuṇa with Ahuramazda stating that the two deities have different characters (Address. pp. 16–17) So does Prof. V. K. Rajavade (Report of the first Oriental Conference Vol. I. pp. 9–10). Miss Plunket on the other hand thinks that the great Asura Rudra is as close a parallel to Ahuramazda as Varuna. (Ancient Calendars and Constellations pp. 154–165) basing her view on the Ṛgvedic passage (II. 1. 61)–त्वमग्ने रुद्रो असुरो महो दिवि ।

Mitra–Mithra—Mitra presided over the day as did Varuṇa over the night.(1) This accounts for their close association in the Vedic as well as in the Avestic passages (AV IX.3. 18).[26] Mithra is worshipped with Ahura in different passages of the Mithra Yasht (113, 145 etc.). Not only the name but even the epithets of Mitra-Mithra are identical. Mitra as well as Mithra are true friends of man, they watch through their spies (spaśa-spas), they are wise (Sukratu-hshkhrathvao), they are priests (Hotar–Zaotar), and live in thousand–pillared palaces (Sahasrasthûṇa–Hazangrastuna). Both make the waters move and plants grow(2).[27]

(1) TS. VI. 4. 8. 3. II. 1. 7. 3.

(2) RV. V. 62. 3.

Agni–Âtar—This is the most important deity of the Indo–Âryans. The Avestan word Âtar is from the Vedic Athar from which also we come face to face with Vedic Atharvan and the Avestan Athravan. "Atharyu" is the special epithet of Agni.(3) The word Agni is found in the Avesta as "Agenyâo",[28] an adjective only. To keep the fire always burning was considered the most sacred duty both of the Âryans and Iranians of the ancient times. Samidh or scented wood is the usual food of fire. The fire was worshipped three times a day in the Vedic period and also in the Gâthic age. The Gahas were also three.[29] Barhis or Barsam was spread on the fire–altar.[30] The most famous personage who

(3) RV. VII. 1. 1.

26. Yt. X. 13.

27. Mithra Yt. 61.

28. Yasna 38. 5.

29. Yasna 44. 5.

30. Sraosha Yt. Ha 57. 6.

installed the holy fire in the Indo-Iranian period was Kair Ushan (afterwards called as Kai Kaus, the grandfather of Kai Khusru) of the Avesta. Similarly in the RV.(1) In both the religious it is a common belief that the kindled fire kills monsters with his flames (AV I. 28.1,2).(2) Similarly fire was kept in darkness according to the curious custom that was current in both the people.(3) The epithets of Agni such as Ojasvat–Aozonghvat, Gṛhapati–Viśpati–nmanopaiti, Sakhâ Hakha[31] etc. appear both in the Âryan and the Iranian scriptures. Fire is essential in almost all the ceremonies of the Âryans and the Iranians, for fire is " the father of sacrifice."

(1) RV. VIII. 23. 17. " उशना काव्यस्त्वा नि होतारमसादयत्। "

(2) RV. VI. 9. 7. " विश्वे देवा अनमस्यन् भियानास्त्वामग्ने तमसि तस्थिवांसम् "

(3) RV. X. 87. 2. 14.

All the instructions given by the Gautama Dharmasûtra(4) or Viṣṇu-Smṛti(5) for preserving the purity of fire were imposed upon the Zoroastrians also.[32] In the Avesta we come across four kinds of fire which correspond with the four kinds of fire mentioned in the AV (III. 21.1.). The Vedic Jaṭharâgni, Auṣadhâni, Aśmâgni, and Vaidutâgni can be equated with the Avestan Vohufrayan, Urvazishta, Berezisavangh and Vazishta. An angel bearing connection with Âtar is well-known as " Nairysangha "[33] and all the scholars are agreed that this angel has his counterpart in the Vedic Nârâśaṁsa. Both the words are similar etymologically. The newly consecrated fire was ceremoniously installed both by the Âryans and the Iranians in an Agnigṛha-Agnyagâra-Agyâri.

(4) Gau Dh. IX. 32.

(5) Viṣ. Smṛ. 71. 32.

31. RV, II. 36. 5; Atashnyaish; RV. I. 12. 2, 6; VII. 15. 2; Yasna. 17. 11.

32. Vendidad 18. 1.

33. Vendidad 19. 14.

Among the minor divinities, **Hvar** is the Avestan word for the sun, the exact Sanskrit equivalent for it being Svar, the(1) light of heaven. The Hvar and the sun have common epithets such as Amṛta-Amesh, Raya (shining); Advartaspa (possessing swift horses)[34]. The sun was considered as the eye of god Varuṇa(2)-Ahuramazda[35]. Varuṇa prepared a path for the sun(3)[36]. The sun is worshipped in both the religions for prosperity, wealth, children and to destroy sorcerers, and witches[37]. Even the Sâvitrî Mantra(4) has something common with the Zoroastrian Mantra of Ahunavairya.

(1) RV. X. 68. 9.

(2) RV. I. 50. 6.

(3) RV. I. 24. 8. वरुणश्चकार सूर्याय पन्थाम्

(4) RV. III. 62. 10.

The Vedic **Aśvins** are met with in the Avesta as Aśpinâ. The " Aśvinau Yuvânau "(5) are exactly Aśpinâ yevino in the Avesta. Dasra and Nâsatya are the frequent epithets of Aśvins in the Vedic hymns but in Zoroastrianism, Nâsatya-Naonghaithya has turned out to be a demon[38].

(5) RV. VII. 67. 10.

Of other divinities Sarasvatì is Harakhaiti; Apâm Napât is the same; Trita is Thrita; Vala is Vara; Uṣas is Ushangha or Usha;[39] Aramatî is Âramaiti; Aryaman is Airyaman; Bhaga is Bagha; Amṛtas are Ameshspentas; pitṛs are

34. In the Khurshed (the corruption of original Hvar) Nyaish the passage is " Hvare khshaetem ameshem rayem Advart aspem yazamahade ".

35. Yasna 1. 11

36. cf. " Kheng staremehs dat advanem " (yasna 44. 3).

37. The word for sorcery–Yatu is common.

38. In the Vendidad 10. 9; 19. 43; but not in the Boghaz-koi Inscription of B. C. 1350.

39. Ushangha or Usha is a female Yazata of the dawn. Its praise in the Avestan literature is very meagre.–Ushahain Gaha 5.

Farohars[40]; Yajatras are Yazatas; Nâbhânedistha is Nabanazdishta; Kṣhatra is Khshathra. They are equally to be found in both the religions.

Another peculiar feature common to both the Vedic as well as the Iranian religion is the invocation of joint divinities. The Dyâvâprthivi is the same as Asman and Zem. The two are mentioned and adored together[41]. Similarly the Vedic Viśvedevâḥ (AV. XI. 6. 19) are found in the Avesta as Vispe Yazata[42]. The Viśvedevâḥ[(1)] are 33 in number and so are the Vispe Yazata[43]. The evil spirits or demons are also described in the works of both the religions. Druj of the Avesta is the Vedic Drha; Rakṣases are Rakhsa (Yasna 24.12) but only as an evil being. Yâtu is the same.

(1) RV. VII. 39. 9. AV. X. 7. 10.

Creation—As regards the cosmological ideas of the Vedic times, we have some parallels in the Iranian religion. In the RV[(2)], we are told that Prajâpati created the universe by reciting Nivid. Similarly Ahuramazda recited the Manthra Ahunavairya and created the universe.[44]. According to the Vâjasaneyi Saṁhitâ[(3)] Viśvakarman was first created and then he completed the work of creation. Similarly Vohuman, an archangel was first created by Ahuramazda[45] and upon him fell the

(2) RV. I. 96. 6. "पूर्व्या निविदा।"

(3) VS. XVII. 32.

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40. स्वादुषंसदः पितरो वयोधाः कृच्छ्रेश्रितः शक्तीवन्तो गभीराः। RV. VI. 75. 9.
चित्रसेना इषुबला अमृध्राः सतोवीरा उरवो व्रातसाहाः" VS. XXIX. 46.
TS. IV. 6. 6. 3.

41. Bloomfield "Religion of the Veda" P. 121. Dhalla- "Zoroastrian Theology" P. 99. and Fra. Yt. 17, 23, 24, 30, 37, 45, 69, 71, 75 etc.

42. Yasna 1. 19; 2. 18; Yt. 11. 17. 17. 19.

43. Mithra Yt. 61.

44. Yasna 19. 8, 15.

45. According to Bundehishna.

work of further creation. The idea of universe as an egg of Brahman is found both in Manu[1] and Minokhred[46]. The order of creation as described in the RV[2] resembles very closely that to be found in the first interrogative verses of the Gâthâs[47]. Accordingly, in the beginning the moral law was established (ṛta-Asha) and then the sun, the earth, the sky followed. The myth of Prajâpati as told in the RV.[3] seems to be closely analogous to that of Gayomard and Zarathustra as referred to by the Bundehishna (chap.3 2)[48].

(1) Manu. I. 5. ff

(2) RV. X. 190.

(3) RV. X. 62; 63.

Myths and Legends—The myths are many a time very puzzling. Little is to be found common in the myth of Prajâpati's infatuation towards his daughter Uṣas and the Pahlavi legend of Ahuramazda's procreation of Gayomard, the first man, in Spentâ Âramaiti or creation of Mashi and Mashyani in his mother Aramaiti by Gayomard. But much is common in the story of Yama and Yamî and Yima and Yimeh as reported by Bundehishna. The essential difference between the two is that Yima and Yimeh proginated the human race while Yama refused the demand of Yamî.

The RV speaks of the watery cloud [4] as a buffalo with one foot or three feet and even with eight feet. It has four horns, two heads, and seven hands. It is bound by a triple bond and it roars loudly.[49] Similarly in the Bundehishna (chap. 19) there is a myth of three-footed

(4) RV. I. 64. 41. 42; V, 58. 1. 3. 5.

46. Minokhred, A Pahlavi text 44. 8.

47. Yasna 44. 315.

48. The seed of Prajâpati is called Nâbhânediṣtha–Nabanazdishta, the Fravashis–the divine guardian of the germs of generation.

49. It is one of the Vedic riddles.

ass which stands in the midst of the ocean Farahokant. It has three feet, six eyes, nine mouths, two ears and one horn. He brays loudly. It represents mystically a watery cloud.[50]

In the RV (1) Vivasvat is the father of Yama. He produced Soma. (2) Trita Âptya also prepared Soma. (3) In the Avesta Vivanghavat is the father of Yima.[51] He prepared *Haoma*. Âthvya was his second son and Thrita was the third. Thrita was a divine physician as Trita was. (4)

(1) RV. VI. 4. 8.
(2) RV. IX. 26. 4,
(3) RV. IX. 34. 4.
(4) RV. VIII. 47. 13, 14.

Yama is the god of death. He was once a man and king. He was the first of mortals who died and went to the other world (AV XVIII. 3. 13). This Yama is undoubtedly the same as Yima of the Avesta.

Manu is mentioned in the RV (5) as the father and leader of mankind. According to the story of the *Śatapatha Brâhmaṇa* (6) Manu escaped from the great deluge. This myth of the deluge is traced in the AV (XIX, 39. 8)[52] and the RV (7) according to Prof. Wilson. This story of the great deluge is described in detail in the Satapatha Brâhmaṇa and the Vendidad.

(5) RV. X. 62. 11.
(6) SB. I. 8. 1. 1. 10.
(7) RV. II. 33. 13.

In certain passages of the RV we have references to Ahi Dâsa—Ahi the great demon (Dâsa) Vṛtra. He is represented as having six eyes (Ṣaḷakṣa) and three heads (Tri śîrṣâṇa) (8). Then there is the following verse :—

(8) RV. X. 99. 6.

स पित्र्याण्यायुधानि विद्व'निन्द्रेषित आप्त्यो अभ्ययुध्यत् ।
त्रिशीर्षाणं सप्तरश्मिं जघन्वान् त्वाष्ट्रस्य चिन्निःससृजे त्रितो गाः ॥ (9)

(9) RV. X. 8. 8.

50. The myth is traced even to Yasna 42. 4.
51. Yasna 9. 10.
52. " यत्र नावप्रभंशनं यत्र हिमवतः शिरः ".

in which it is told that Trita Âptya skilled in the use of weapons of his father, urged by Indra, slew the three-headed demon with an iron-pointed shaft and freed the cows.[1] This Ṛgvedic Trita Âptya seems to be the same as the Avestic Thraetaona Athvya. According to the traditional account given in the Avesta, Thraetaona of the Athvya family killed the three-headed and six-eyed Azi Dahaka who was a Druj and a source of a great calamity in the world.[53]

(1) Cf. RV. X. 48. 2.

The great Indra–Vṛtra myth of the RV is found in the Avesta in the form of Tishtar–Apaosha myth. The reasons for this change are not far to seek. Indra as Verethraghna (Vṛtraghna) appears in the Avesta as an angel only commonly called as Beheram Yazata. And Indra as Indar is reduced to a demon. The myth, therefore, appears under different names, though the spirit is the same. Tishtar, an angel presided over rains; and Apaosha a demon, stopped them. The conflict was therefore inevitable. Tishtar whose strength increased by the sacrifice, especially by the Haoma sacrifice performed by men could kill Apaosha.

In the AV (VI. 16. 13) Atharvan is said to have produced fire by rubbing two sticks together. The fire thus produced was called Âyu. Or according to another version, Mâtariśvan brought fire from far afar.[2] Similarly according to the traditional account recorded in Shạhnama, the king Hoshang picked up a stone and threw it against a rock in order to kill a serpent. The aim was missed but fire was generated by the collision. This also reminds of Indra who produced fire by striking one stone against the other.[3]

(2) RV. I. 93. 6; III. 9.5.

(3) RV. II. 12. 3.

53. Gosha Yt. 13–14; Aban Yt 33–34: Vendidad 19. 113.

As regards the philosophical ideas, we know that by the end of the Vedic period a kind of polytheistic monotheism was arrived at in spite of incipient pantheism ;[54] and monotheism is the fully established doctrine in Zoroastrism from as early a period as Peshdadian period.

Disposal of the dead — The RV. mentions cremation and occasionally burial as the methods of the disposal of the dead.[(1)] The Pitrs both Agnidagdha and Anagnidagdha are remembered.[(2)] The AV (XVIII. 2. 34) remembers an old custom with the two current—that of the exposing the dead :

(1) RV. X. 16, 10. 13, 18.
(2) RV. X. 15. 14.

ये निखाता ये परोप्ताः ये दग्धा ये चोद्धिताः ।

This is the prevalent custom among the Iranians who expose their dead to be devoured by birds, vultures etc.[55]

Among the Âryans an ox or a goat was burnt with the dead body in the belief that the soul of the deceased marched into the land of the Fathers riding the animal. (AV. XII. 2. 48) :—

अनड्वाहं प्लवमन्वारभध्वं स वो निरवक्षत् दुरितादवद्यात् ।

आरोहत सवितुः नावमेताः षड्भिः ऊर्वीभिः अमतिं तरेत ॥

The Avesta also mentions this custom along with its belief[56] which is now extinct. Different parts of the dead

54. This conclusion of Maxmuller (" Origin of Religion " p. 235 and A. A. Macdonell " Vedic Mythology " p. 20) is based upon the Rgvedic references: I. 164. 46; III. 55. 1; X. 81. 3; 82. 2; 121. 8.

55. Alberuni " India " II. p. 167.

56. Yasna Ha 11. 4/5 and also the Pahlavi text " Shayasta-la-Shayasta. 11. 4.

body were reduced to elements both according to the idea of the Âryans and Iranians.

The idea of Heaven (Bṛhat Sadanam)—Hadhana with its description agrees in greater details both in the Vedic and the Avestic literatures (1) [57]. Though there are difficulties in ascertaining the parallelism between the pitṛyâṇa and the Chinvat bridge, yet[58] as the two dogs of Yama, each, having four eyes are met with in the Avesta on the Chinvat Bridge, the identification should not be far-fetched. The Śvâna becomes Spana in the Zend[59] literature. The idea of hell also is common to both the scriptures (AV. VIII. 4. 24 ; V. 30. 11)[60].

(1) RV. IX. 113; X. 17; 27; VS. XXIII. 16. RV. X. 14. 11.

There is no trace of the late doctrine of transmigration in the RV as well as in the Avesta[61]. Immortality of the soul was believed in both by the Vedic Âryans and the Avestan Iranians[62].

Thus to conclude in the words of Geiger :—" The Avestan religion was founded in Eastern Iran and its institution is connected with the name of Zarathustra. Every founder of religion works with the aid of materials acquired from history. Zarathustra ground his work upon the old Arian Religion of Nature which the Iranian nation shared

57. Yasna 11. 10; 62. 6; Dadestan 26. 2.

58. Vendidad 19. 20; 8. 16.

59. Zend also seems to be etymologically connected with Chandas.

60. Yasna 31. 20; Vendidad 3. 35.

61. Compare RV. X. 16. 3 with Yasna 13. 51.

62. For the holy soul compare RV. X. 14. 7, 8, 10; AVIII. 2. 21 with the analogous passages in the Hadokhta Nashka 22.

with the Indian people. Upon the fact of common foundation are based all analogies between the Zoroastrian and the Brahmanical religion. It is certain that Zarathustra conscious of its tendencies altered the existing materials. The form and the tenor of the old religion were altered alike, to such an extent indeed, that scarcely anything has survived from the ancient faith except some names and certain primitive ideas. The last remnants of the symbolical conceptions of nature have been scanty enough, preserved in certain Yazatas like Mithra, Sraush, Anahita. But the character and the essential portion of the religion, that in fact, which gives it, its true nature, is entirely a new creation [63].

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63. " Civilization of the Eastern Iranians in Ancient Times " Intro P. XXIV.

APPENDIX (C)

" THE SUMERIAN ELEMENT IN THE ATHARVA VEDA "

(Researches of Tilak ; the enumeration of foreign ideas and words in the AV; Taimâta and Tiâmat; possible way of their entrance in the Atharvan Saṁhitâ).

Our attention was first invited to the Sumerian element in the AV by the late Mr. B. G. Tilak.[1] Such an element is of course, limited to and is mainly concerned with witchcraft and names of certain evil spirits and demons.

Thus AV V. 13 is a charm against snake–poison :—

कैरात पृश्न उपस्तृण्य बभ्र आ मे शृणुतासिता अलीकाः ।
मा मे सख्युः स्तामानमपि ष्ठाताश्रावयन्तो नि विषे रमध्वम् ॥ 5 ॥

असितस्य **तैमातस्य बभ्रोरपोदकस्य** च ।
सात्रासाहस्याहं मन्योरव ज्यामिव धन्वनो वि मुञ्चामि रथाँ इव ॥ 6 ॥

आलिगी च **विलिगी** च पिता च माता च ।
विद्म वः सर्वतो बन्ध्वरसाः किं करिष्यथ ॥ 7 ॥

उरुगूलाया दुहिता जाता **दास्यसिक्न्या** ।
प्रतङ्कं दद्रुषीणां सर्वासामरसं विषम् ॥ 8 ॥

कर्णा श्वावित्तदब्रवीद्गिरेरवचरन्तिका ।
याः काश्चेमा खनित्रिमास्तासामरसतमं विषम् ॥ 9 ॥

ताबुवं न ताबुवं न घेत्त्वमसि ताबुवं । ताबुवेनारसं विषम् ।
तस्तुवं न तस्तुवं न घेत्त्वमसि तस्तुवं । तस्तुवेनारसं विषम् ॥ 10 ॥

Here the words like Taimâta,[2] Âligî, Viligî, Urugûla, Tâbuva, Tastuva and others seem to be of foreign origin.

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1. The Bhandarkar *Commemoration* Vol. *pp*. 33 *ff*.
2. Taimâta occurs again in AV. V. 18. 4.
   " स विषस्य पिबति तैमातस्य । ".

The Atharvan literature, including even the Kau. Sût. is silent about the exact meaning of these words. The translators like Griffith, Whitney, Bloomfield and others dispose of the words as 'obscure'. According to them Taimâta and Apodaka are some unidentifiable varieties of snakes (Griffith). Taimâta is from Timâta, Urugûlâ the broadknobbed on, Âligî and Viligî father and mother (Whitney); Tâbuva has some connection with Alâbu[3] and Tâbuva and Tastuva are cures for poison (Bloomfield).

According to Tilak "Urugûlâ" appears in the Akkadian language as Urugala or Urugula meaning 'great city'. It is in that literature generally used to denote the "Nether world"–the abode of the dead[4]. When personified, it means the "Deity of the nether world". Asiknî, according to him, is a word borrowed from black races. The word is also used in the RV[(1)]. He is not definite about its meaning but thinks that it has some connection with black magic. He is also doubtful about the word Âligî and Viligî, which, he says, might be some Akkadian words. In Tâbuva, he finds the original Polynesian word "Taboo" meaning contact with the unclean. The same suggestion was also made by Weber but the scholars have unanimously rejected it[5]. Even such words as

(1) RV. VII. 5. 3.

3. Kau. Sut. (29. 15) recommends the use of Alâbu (gourd) to give water to the patient to sip from when the st. V. 13. 10 is recited over a person who is bitten by a poisonous snake.
4. Tilak quotes from Jensen's "Kosmologie der Babylonier" (pp. 217-22) that Ishtar, in search of her lover Tamuz visited this place.
5. Hillebrandt "Ritualliteratur" p. 171.
Keith "Religion and Philosophy of Veda" p. 310.
For a complete discussion of the relation between Tabuva and Taboo, see Keith's "Religion and Philosophy". Appendix G. p. 632. According to J. Przyluski the question of the relation between Tâbuva and Taboo needs revision (P. B. Bagchi 'Pre-Âryan and Pre-Dravidan in India' pp. 124–125).

Kanakaṅkam, Taudi. (X. 4), Kimîdin (I. 7. 1)(2), are considered by him as of Akkadian origin. All the Vedic words such as Urukrama, Urugâya, Urukṣaya, Urvaśî, Apsujit are traced by Tilak to Assyrian origin. The word Apsu is originally " Abzu " meaning in that language primeval chaos or watery abyss. Abzu is represented in the Assyrian language as the husband of Taimâta.

(2) RV. VII. 104. 23.

Taimâta[6] = Tiâmat. It is an Assyrian word and the name of both the personified Abyss and a female mythical sea-monster. The word Tiâmat appears in the Greek work of Damascious, a pagan philosopher of the 6th century A.D., in the Greek work of Berosos, a priest of the temple of Bêl at Babylon in the days of Alexander, the Great, and also in the Assyrian Creation Tablets. From these sources, it is known that the Babylonians believed in a female generative principle, from which all things, even gods themselves, were produced. It was a being of the sea. Tiâmat was not only a female watery principle whose waters through union with the male principle,[7] produced all life, but also as a sea-monster, a dragon with the head of a tiger or griffin, with wings, four feet claws, and scaly tail. She signified both power and hideousness. She was evil and the enemy of gods. Marduk, the Betos of Berosos accepted the offer of gods to kill her and in a fierce fight with her, cut her into two. Of her two parts, one became heaven and the other the earth. The skin of Tiâmat became the constellation of Dragon. Thus Tiâmat was a horrible dragon or Serpent.

6. G. A. Barton. " JAOS. XX. pp. 1–27.
   Sayce. " Hibbert Lectures " pp. 379–384.
   " Chaldea " Chap. IV. p. 16.
7. The husband of Tiamat is called as Kingu or Abzu.

Now, how such foreign words and ideas could creep into the AV Saṁhitâ is a matter for discussion. Tilak thought that the Vedic people, prior to the second millennium before Christ, might have come into contact with the Assyrians as neighbours or traders. There is also a suggestion of a pre-historic colony within or near the territory of the Hittites or the Mitannians, of the Indian traders in horses and the evidence adduced from the study of the Indus Valley civilization proves the ancient trade relations between India and Western Asia. It is probably, these ancient merchants who introduced this Mesopotamian influence in the AV.[8] The same trade relation is useful to justify the presence of the reference to the story of deluge in the AV. and in the Śatapatha Brâhmaṇa. The four names of the Vedic gods—Mitra, Varuṇa, Indra and Nâsatya in the Boghazkeui Inscription of 1350 B. C. have helped a great deal in hinting at the cultural contact between the nations of Western Asia and the Indo-Âryans.

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8. Prof. K. C. Chattopadhyaya– "Presidential Address" All India Oriental Conference 9th Session (Reprint) p. 18.

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